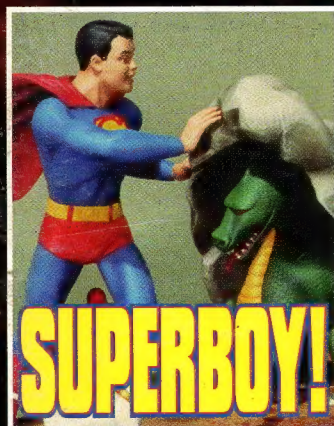


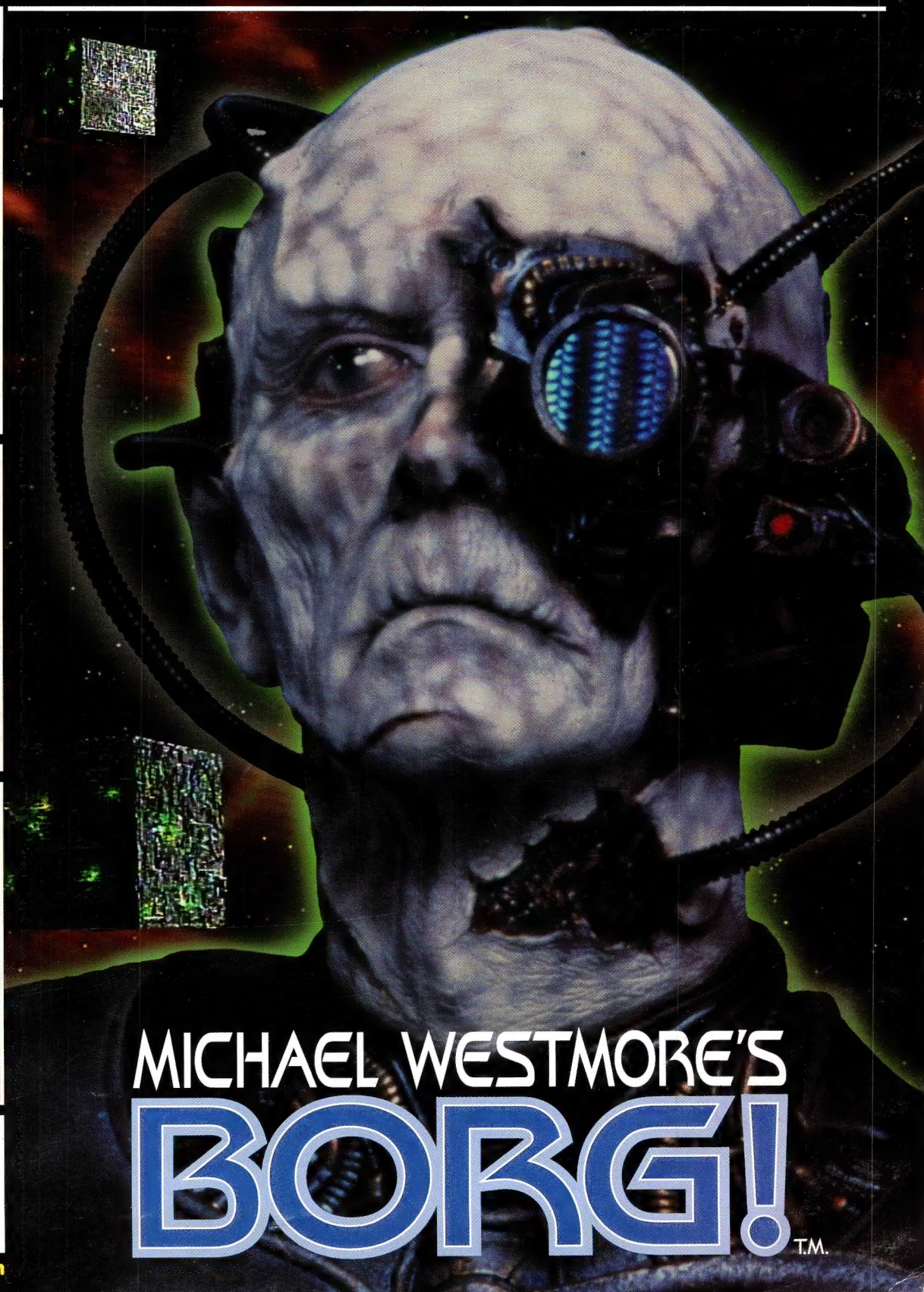
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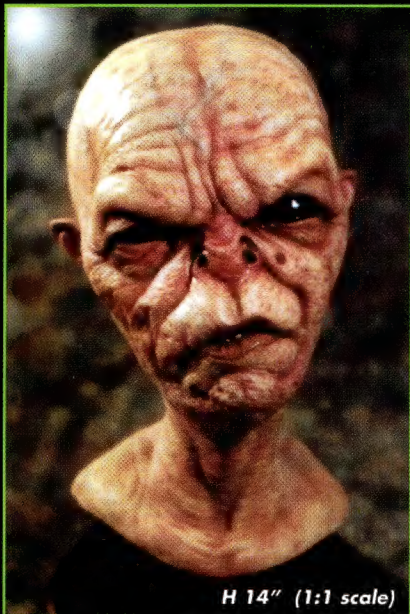
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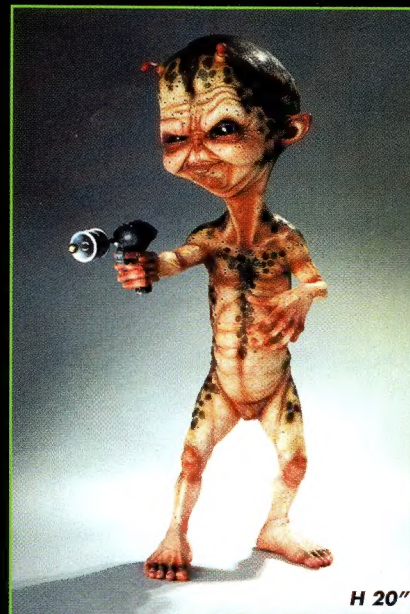
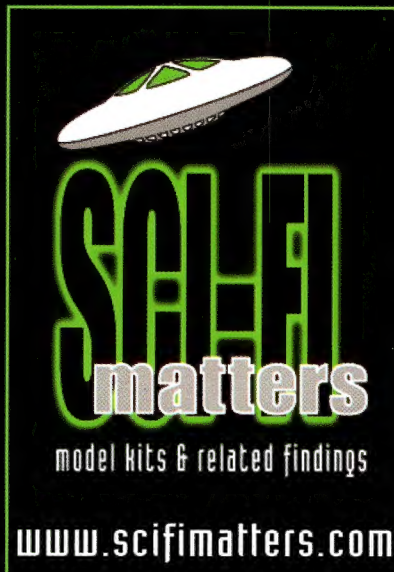
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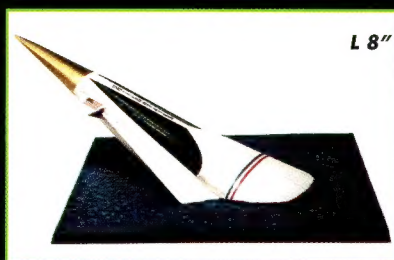
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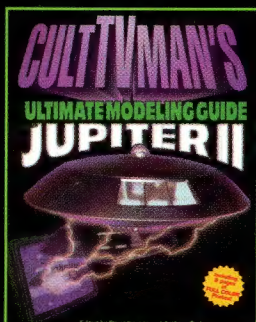
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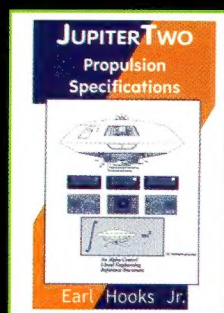


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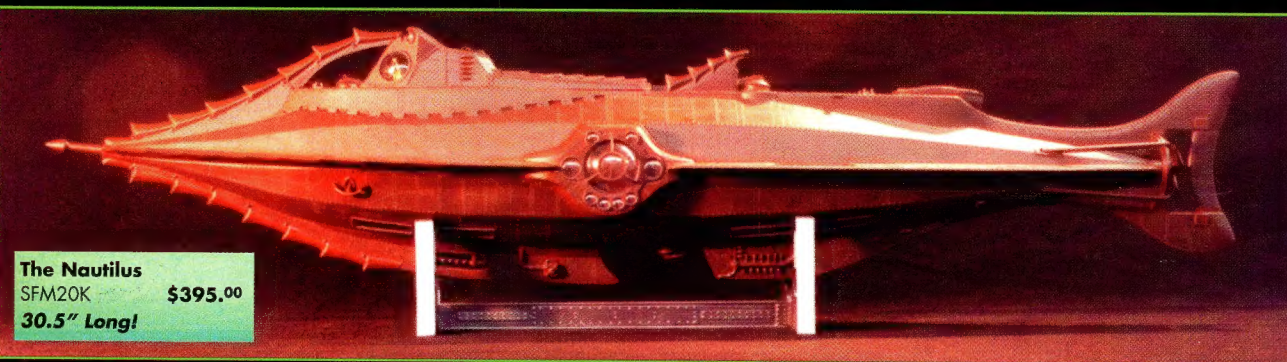
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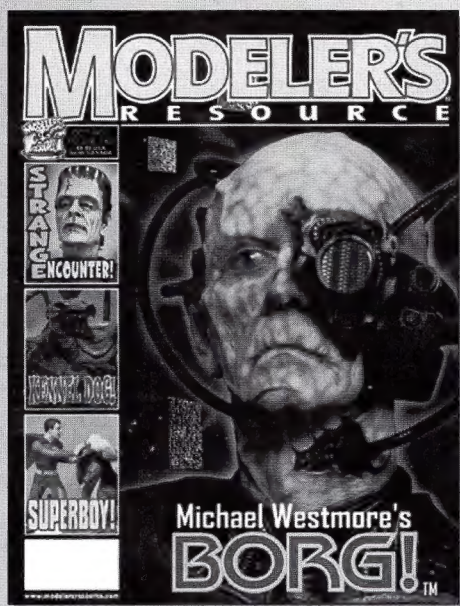
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# 28

## Star Trek's™ Borg™!

Makeup artist, Bradley M. Look, takes on this fully-licensed Michael Westmore bust, beginning on page 28.

Kits pictured built/painted by: Bill Craft (Glenn Strange Bust), Jerry Buchanan (Kennel Dog), Mike Morgan (Aurora Superboy).

Main cover photo: Russell Haney  
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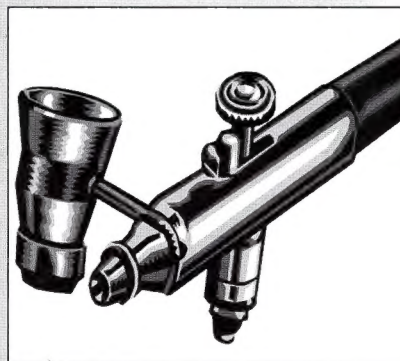
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# 8

## Choosing Your Airbrush

with Ver Curtiss

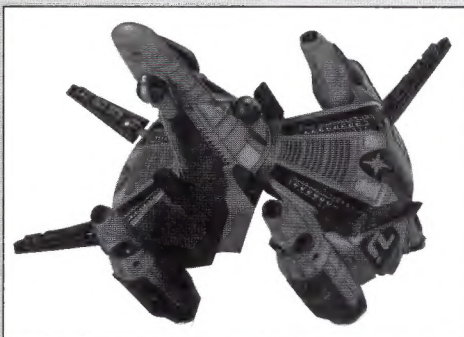
Join Ver as he brings you up to snuff on how to decide which airbrush is right for your needs!



# 56

## Hardware Zone!

Join Mark Fergel as he enters the zone with Gunstar!





36

### Adventures In Modeling

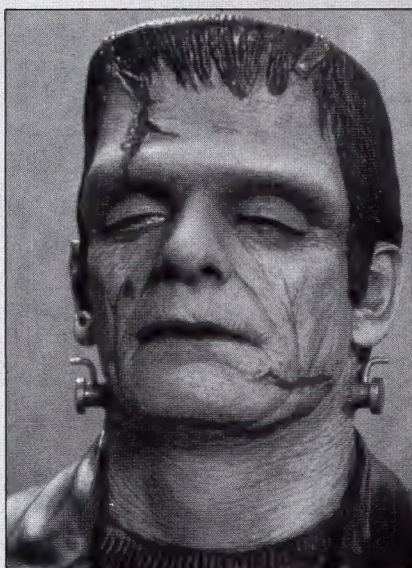
Fred joins main man, Dick Tracy as he renders this new one from the folks at Polar Lights!



38

### Resurrection of ImHoTep

Hilber is at it again, this time creating a scene based on the classic horror legend!



51

### A Strange Assignment

Make-up artist, Alan "Doc" Friedman renders this new one from Mark Brokaw's Earthbound Studios

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Goodies & Gadgets



## As Good As It Gets...

**L**ooking over my stacks of kits in the garage, I've reached a satisfying conclusion that I'd be willing to bet many of you have also reached...if the hobby came to a standstill today, we wouldn't have to stop building kits. You probably wouldn't even stop purchasing kit-related materials, and this magazine would continue for a good number of years as well.

Now, don't get me wrong, I do not believe the hobby will fade away by any stretch of the imagination and, although I don't have a crystal ball, I'm fairly certain it's not going to because there seems to be some magic left out there. However, thinking about it like this helps me be a bit more comfortable about the future of the industry. In looking at the "worst case scenario," and facing it head-on, the fear factor is removed.

You and I both know that we all have a ton of kits and we couldn't possibly build all of them in our lifetime, but we are content to just hoard them. Every once in a while, we go out to our kit storage place, pull up a chair, get comfortable and just stare at box after box of kits. This is it! We are in kit heaven and it feels good! If the industry stopped producing, no one could take our kits away from us, so we are good to go for quite a few years yet, maybe for the rest of our lives!

Need proof? Okay, let's travel back in time to a day when shows were filled with wide-eyed, bushy tailed, glue-encrusted modelers who would take armload after armload of model kit purchases out to their cars and return for more. This may still be occurring; however, no one can deny that it does not occur as routinely and with such abandon as it did in the past. Excitement was so high that people had to be tethered to the ground just before a show. The chance to meet and greet some model-building celebrity, actor or other hobby-related person was a special treat. Seeing all the new models that were just released or soon to be was enough to make a modeler dance on air.

Okay, then a few years later, you'd see some of these same people sitting behind tables at these same shows. Doing what? Well, either selling models that their new company now produces or selling off some of the models that they bought a few years prior that they know they would never build and they needed room for more, more and more! Ah yes, the modeling cycle...

And now here I sit, in front of my boxes and stacks of models, wondering what they'll look like when I'm done with them. Will they



look good? Will I like my paint job? Where will I put them when completed? There's not a lot of room left in the house. Then, of course, if they're not encased in a closed shelving unit like Bill's, they'll need to be dusted regularly. But how do I decide which kit to build/paint now? Should I accessorize the kit or build it straight out of the box? Too many questions and not enough answers. My goodness, but those closed boxes sure look great, don't they? Just sittin' there, staring back at me, calling me, softly with words of encouragement, "You can build me. I've been stuck in this box for quite some time. Come on, build me! Please?!" Ah, maybe later, I respond.

In the end, I walk slowly back into my house, content in the knowledge that whether I ever build 'em or not, no one can take away my models. Yessiree, Bob.

Oh, by the way, as an added thought about our industry, we will have show coverage of Imagination that took place in Las Vegas during the first part of August. My wife and I were not able to attend since we had already made vacation plans prior to the development of the show and we were in WI during this time at the largest Germanfest in the U.S.! However, one of our staff writers, the illustrious Mr. Jim Bertges (take a bow, Jim) attended the show on our behalf and has some great photos to show and a few stories to tell, so be on the lookout for that in our next issue.

Silvia and I missed not having the chance to greet lots of you folks and catch up with what's going on in the industry firsthand. Hopefully, we'll have more opportunities before too long.

Enjoy this issue and we'll see you next time, promptly, the first week of November!

*Fred*

## Randy, We Hardly Knew You...

*Randy Vandall, gifted painter within the garage kit scene and all around great guy, has recently passed from this life to the next. Our hearts and prayers go out to his family. Randy, we miss you already. God speed.*

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## Models On Parade

Got a kit that includes at least two figures in a diorama? If so, give some thought to allowing us to showcase your kit in our "Models On Parade" section. Send in the pics!

## Kids' Korner Kit Showcase!

If you're 14 and under and you'd like to show off your kits, send in the pictures. We'll be adding this section to our Kid's Korner section very soon.

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## Kits Sent for Review

Sample kits for review are welcome and appreciated. We would prefer to utilize each kit received to its fullest potential. With this in mind, whenever possible, it is our desire to use sample kits as centerpieces in detailed "how-to" articles, as opposed to doing a simple review. Please allow us up to 3 to 6 issue lead time before seeing your kit in an article. Please submit sample kits to: **Modeler's Resource, Review Samples, 4120 Douglas Blvd, #306-372, Granite Bay, CA 95746-5936.**

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### "Devour Each Issue"

Dear Editor,

*Modeler's Resource®* has become a magazine that I devour with each issue – reading every article and perusing every advertisement. One thing I've noticed is your dedication to improving the quality of each issue, from the paper you use to the clarity of the photos. With that in mind, here are two suggestions for your consideration.

First, please use a decent size font. For example, Mike Fredericks' Down the Prehistoric Trail column appeared to be in a font 8 or 9, which really challenged my middle-aged eyes. I'd prefer not to have to wear my Opti-Visor to read the next issue!

Second, I hope that some time in the future you will consider including a 'Modeler's Gallery' where readers can contribute pictures of their projects. I have found that I get a lot of inspiration to start or continue working on a model by seeing the accomplishments of others. And, as a new magazine with a limited budget, I don't think you'd have to worry about paying contributors, as most of us would be pleased just to see pictures of our handiwork in your magazine. That said, you can take pride in your product and your continuing efforts to improve the quality of the magazine.

Regards, David Colton (E-mail)

- Thanks very much for taking the time to write and for your compliments on the magazine. We're glad that you (and many others) notice our efforts. We certainly try to raise the bar just a bit higher with each new issue.

The Prehistoric Times article (in Issue #39) used a smaller font than we preferred and that was due to the fact that the final article was longer than we had saved space for, so we had a few options, like eliminating photos or using as many as possible and going for a slightly smaller font size than normal. As you noted, we went for the latter, but we're making every effort to avoid that in the future.

As far as a modeler's gallery, we started one a number of issues ago, titled, "Models on Parade!" but it is sporadic at best. We have no set timeline for when each installment will be published. We do have a folder set aside and for folks who wish to send in photos, we keep them in there until it's time to run another column. We offer no compensation for published photos and all photos become the property of *Modeler's Resource* and cannot

be returned. If you're interested, please forward some pictures of your work. We'd enjoy seeing them. Thanks again for writing.

### "To the Craftbeast"

Hi Bill! My name is John Pace from Miami, FL. I just picked up *Modeler's Resource* #39, and saw your features on *Maximus*, *Deadly Mantis*, *Colossal Beast* and *Son of Kong*. Outstanding work on all of these kits!

Bill, I've been doing figure kits for about 8-10 years now, and now I need to turn to a pro for this question. No matter what I do, I cannot achieve a realistic looking eye! My eyes always turn out looking animated, with no depth or realism! This is driving me crazy!!! Can you PLEASE recommend a good "eye" paint...technique or ANYTHING to get me on the road to great looking, REALISTIC looking eyes? Tons of thanks! I wonder if it's the paints I'm using?

John Pace (E-mail)

Hey John,

Thanks for your kind words concerning my most humble efforts in kit building. Glad you liked em'.

Realistic eyes eh? The way I learned about rendering eyes was from studying photographs of real eyes. Here are a few helpful hints concerning human eyes. (Naturally, "beastie" eyes are wide open for experimentation.)

The eyeball itself is not pure white. I mix a touch of yellow and a touch of black to my white base color.

Around the edge of the eyeball where it meets the eye lids, I use a wash of pink/red.

The pupils are not simply pure black. I mix in a touch of white to my black. Paynes grey can work also. On the right side of the iris I render a half moon of light grey. A pure white circle glint is applied to the upper left iris to finish it off.

Believe or not, 95% of the brush on paints that I use are Ceramcoat brand. As far as airbrush colors. 80% are Golden's, while the rest are Badger.

I am not in the "clique" that thinks the more expensive the paint, the better the finish! The only area that I do not compromise is with my brushes. Cheap brushes are exactly that.

This is about as basic as I can get on this subject. Naturally, depending on the scale of the kit and how open the eyes are on the head, play a good part on much or how little it will take to render them. I hope I was of some help here.

Sincerely, Bill Craft

### "Question About Decals"

Hello Mr. DeRuvo,

I have a question. It seems I have heard about a product in your magazine which lets people make their own decals on their home computer using a special decal film which can be run through a printer. Would you happen to have any info on this product? I would like to try this out on several projects I have in the works. Any help would be much appreciated. I look forward to the next issue!

James (E-mail)

- You're right, James, in Issue #34, we highlighted a product from Vitachrome Graphics which allows you to create your own decals. You can find out more about them by contacting them at: Vitachrome Graphics, 11517 Los Nietos Rd, Santa Fe Springs CA 90670 Tel: 562.692.9200 or by Fax at: 562.692.9055.

There is another company and product called SuperCal, manufactured by Micro Format, Inc. out of Wheeling IL 60090. I've seen this second one in hobby shops so your local shop may be able to order it. Unfortunately, I don't have any other contact information for this second company.

Beyond this, I've also noticed that in our local office supply stores, a number of products are now available by the folks who normally produce papers, transparencies and the like for ink jet printers. You might give them a shot as well!

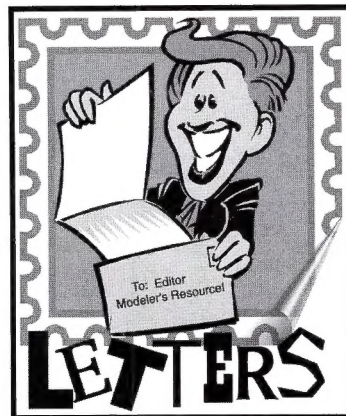
### "Gillman is Incredibly Awesome"

I have to admit, Steve Wang's Gillman is incredibly awesome. The details are unbelievable. I wish I could take his talent and intermingle it with my DNA, so I can create my own masks, figurines and whatnot.

I have a character called The Legendary Dark Silhouette, which can be seen at my website. Where can I find talented people to help me create a figurine for my character? Inquiring minds want to know. (*Modeler's Resource* - April/May #39).

Sincerely yours,  
Paul Dale Roberts  
(E-mail)

- The talent of many of today's sculptors leaves me in awe! Probably the best way to get in touch with some of these sculptors is to contact the model companies that they do work for. When you see a style you particularly like, then you may want to pursue it further and find out the possibilities with that particular sculptor.



### "Quick Question"

Hi Fred,

My subscription expiry doesn't occur for a while, but I thought I'd reorder now, in case I forgot! I'll also take the opportunity to tell you what a fine magazine you guys are putting together.

I'm interested in trying to build dinosaur dioramas and I subscribe to four different modeling magazines. I find that yours has the information that is most pertinent to what interests me. (*FineScale Modeler* always has lots of informative articles too, and is very well edited.)

While I'm writing, I'd like to ask a quick question. When painting beasties, it's usually recommended to paint the inside of the mouth separately before attaching the lower jaw. Then, the rest of the model is painted, once the lower jaw is attached. But, if you do this, what's the best way to mask off the mouth? The surface is so complex, what do you use; card, masking or what?

Keep up the good work.  
Rom Lemery (E-mail)

- Thanks for your compliments on the quality work that my writers turn in every issue. Even though many of the articles appearing in *FineScale Modeler* are not necessarily directly related to my end of modeling, the techniques that I glean from nearly each issue is terrific. They absolutely add quite a bit to my ever-expanding modeling skills and expertise.

As far as your question about rendering the mouth of the dinosaur, there are probably a number of ways to do it. Bill Craft has finished the mouth prior to the exterior (as in the case of *Draco*) and glued things together, then taped off the entire mouth, being careful to leave only the exterior lips of the beastie showing. The teeth, gums and complete interior of the beast was fully protected from the exterior paint job. Once done, the tape was removed.





# Choosing the Correct Airbrush

by Ver Curtiss

another tips & techniques installment...

Perhaps you've just read the millionth article in which the author describes painting the latest and greatest model with an airbrush, making you feel as if you'll never be able to correctly paint your models without one of these technological marvels. Perhaps you're seriously considering buying an airbrush, but feel overwhelmed by the variety of models available. After all, the purchase of an airbrush can involve a rather hefty investment, especially if you intend to acquire a compressor to go with it. It's easily possible to spend hundreds of dollars on airbrush equipment, and end up with tools which simply will not work for your purposes. On the other hand, it's possible to acquire a tool with which you'll be delighted, and which will serve you faithfully for years. So how can you avoid wasting your valuable money on the wrong equipment?

Just under two years ago, I faced this very same dilemma. Like many first-time airbrush buyers, I had absolutely no idea where to begin in the purchase of an airbrush. After spending a couple of months reading articles, looking at Web sites, and talking to customer service representatives, I made my decision and purchased my first airbrush. What I learned along the way is represented in this article. I'm hoping it will help you make an informed decision before pouring out your hard-earned dollars on this exciting new tool.

## Decisions, Decisions

The first step to a wise airbrush purchase is deciding what you plan to do with the brush. Since you're reading *Modeler's Resource*®, I'd bet you're interested in painting models with the airbrush. This means that you're going to need something that handles small details quite well. Certain types of airbrushes are made just for detail work, and are capable of handling remarkably fine tasks, e.g., turbine airbrushes. Yet you probably don't want to limit yourself exclusively to a fine detail airbrush. What if you want to spray the larger areas of a model, or spray a clear coat over its entire surface? You'll need something that handles both fine detail and larger areas. While virtually no airbrush will handle every sort of job, some are suitable for use on a remarkable variety of projects. For example, some are able to deliver sprays ranging from hairline to over a one inch stream. It's important to choose the correct brush for your expected tasks, since they're manufactured for a variety of purposes. Besides models, airbrushes are used for painting everything from automobiles, to T-shirts, to ladies' fingernails, and even for decorating cakes.

The second step is to decide which types of paints and inks you'll be wanting to spray through your new airbrush. Some brushes can be used for inks, artists' stains, watercolors,

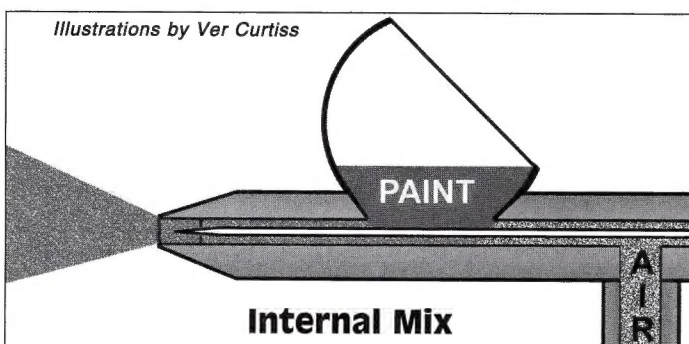
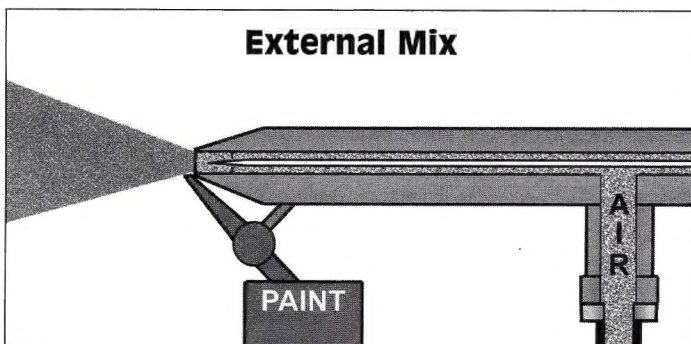
and acrylics, but will clog when used with heavier liquids like enamels and lacquers. Others can easily spray the heavier paints, but require too much air pressure to be of any use for lighter inks and paints. As a modeler, you may want an airbrush which can handle lighter substances like artists' stains and acrylics as well as enamels. If you're starting to get the idea that modelers need a widely versatile airbrush, you're starting on the right track.

## Airbrushes in Action

An airbrush essentially mixes compressed air and paint (or other liquids) into a spray. The thickness and amount of the spray is determined through the size and position of the nozzle and needle, as well as the amount of air and paint delivered by the airbrush. Knowing this, you can now concentrate on two primary concerns: where the paint and air are mixed, and how they're mixed.

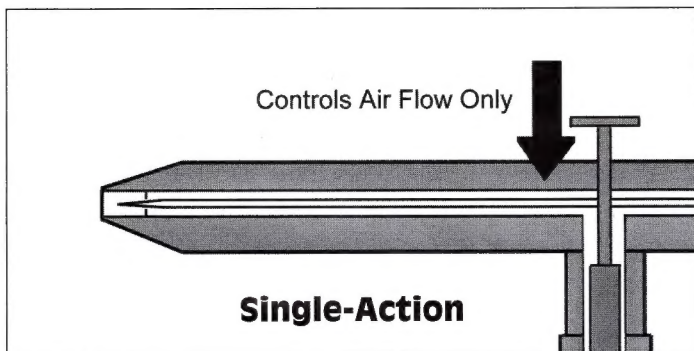
Firstly, there can only be two places where the mixing occurs: inside the airbrush and outside the airbrush (OK, I know that seems obvious, but please bear with me.). External mix airbrushes perform the mix outside the brush, specifically at the front of the airbrush, by drawing the paint up in front of the brush. Because this arrangement means that the paint and other media never enter the body of the brush, it can be quite useful for substances which would clog other airbrushes. Consequently, these brushes are primarily used for lacquers, varnishes, and ceramic glazes. Because of the limited uses of these airbrushes, they comprise only a small share of the airbrushes carried by many airbrush dealers. Internal mix airbrushes do the mixing inside the brush, which makes the brushes more suitable for a variety of media, and can give superior control of the spray. Because of the paints used and the control needed, an internal mix brush is essential for modelers.

Secondly, we're concerned with how the paint and air are mixed. With a single-action airbrush, the airflow is controlled by depressing the trigger. The amount of paint sprayed is controlled by adjusting the nozzle or needle assembly between uses, requiring you to stop painting to adjust the flow. This type can be useful if you require a consistent spray pattern when painting large surfaces, but could be less than useful for most modelers since it severely limits your control. Alternatively, dual-action airbrushes allow for superior control of both the paint and air delivery with the trigger. Airflow is controlled as the trigger is depressed, while the flow of paint is controlled as the trigger is pulled back. This configuration allows for superior control of both paint and airflow, since each is independent-



Illustrations by Ver Curtiss





ly adjusted. Some brushes can be used with optional extra needle or nozzle types, which further expand the spray flow control. Both beginners and experts alike can benefit from the double-action arrangement. For modelers, a double-action airbrush is almost certainly the best choice.

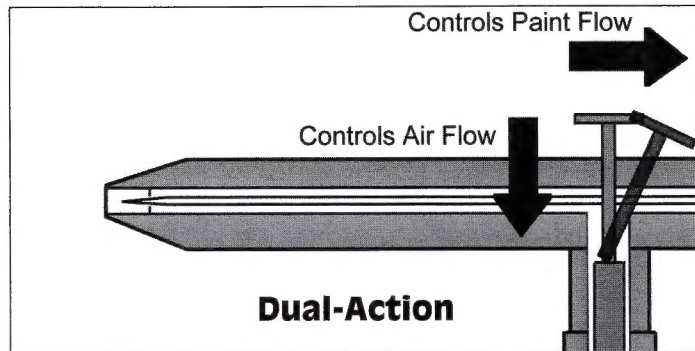
#### How to Feed an Airbrush

The final consideration in choosing an airbrush is how you plan to feed the paint into the brush. Suction-feed (a.k.a. siphon-feed) brushes are fed from a jar of paint on the bottom of the airbrush, and rely on air pressure to pull the paint out of the jar and into the airstream. The flow of pressurized air past the feed tube essentially creates a low pressure zone or vacuum into which the paint is drawn. The greatest advantage to this design is that it allows for rapid cleaning of the brush between paint colors. Just a few quick squirts of airbrush cleaner, and you're ready for the next color. The disadvantage is that this type of brush requires considerable amounts of air pressure to work correctly, making fine details difficult to achieve. Because of this, suction-feed brushes are typically inappropriate for modelers.

Gravity-feed brushes are better suited to a modeler's needs. These brushes are fed by a paint cup on either the top of the brush (top feed) or on the side of the brush (side-feed). Gravity pulls the paint into the brush, allowing for much lower air pressures to be used. For anyone planning to do any kind of detail work with an airbrush, this configuration is absolutely necessary. The disadvantage to a gravity-feed airbrush is that it's more difficult to clean than a suction-feed brush, requiring several paint cups of cleaner fluid to be flushed through the brush to be properly cleaned. When choosing a gravity-feed brush, make certain that you choose one with a cup large enough to hold the paint you'll require for all your tasks. The cups on some brushes can only handle a few drops of paint (a 1cc capacity), while others hold much more (up to 1/3 oz. capacity). It's probably best to choose one that's a little too large than one that's too small, or you may get frustrated with having to frequently add paint to the cup.

#### Additional Information

Even with all the information you now have, it's still a good idea to do a little of your own research before purchasing an airbrush. Specifically, you'll want to compare individual models of brushes for their particular uses, capabilities and limitations. Each brush will be suitable for certain purposes, and you



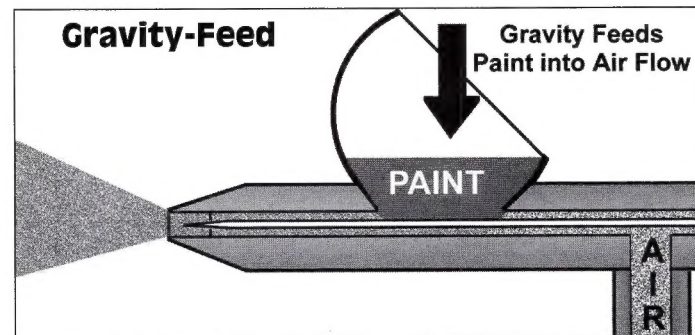
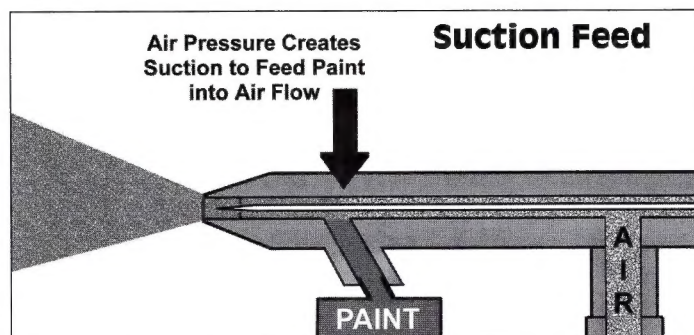
should be aware of just what they are before buying. Perhaps the best source of information on the suitable uses for individual airbrush models is the "Bear Air" catalog (1-800-BEAR-AIR or [www.bearair.com](http://www.bearair.com)). The catalog features a fantastic chart which shows a side-by-side comparison of various airbrushes, their suitable uses, and the types of paints they can spray. The chart is truly invaluable for anyone thinking of purchasing an airbrush.

Of course, that shouldn't be the only catalog you look at before buying your airbrush. There are a lot of companies that specialize in airbrushes. Besides Bear Air, I've been quite impressed with the selection and prices in the catalogs from Dixie Art (1-800-783-2612 or [dixieart.com](http://dixieart.com)), and Pacific Airbrush (1-800-423-0250 or [www.pacificairbrush.com](http://www.pacificairbrush.com)). In deciding which model of airbrush you want to purchase, it's a great idea to comparison shop. Look at airbrushes at your local hobby and art supply stores, surf the Internet and do some catalog shopping. Many catalog companies feature special deals such as guaranteed lowest pricing, free postage, or free airbrush paint starter kits with airbrush purchases.

One other option you might consider is buying a used airbrush through an Internet auction site (e.g., [www.ebay.com](http://www.ebay.com)). Some great deals can be found through Internet auctions. However, you need to remember that while used airbrushes can certainly be less expensive, they are considerably riskier. Unlike brushes purchased from reputable companies, used brushes come with no guarantee that they will work. Despite the fact that parts are easily available to fix nearly any brush currently on the market, a used airbrush is probably not a good idea for the first-time buyer. So if you're tempted by the low prices, just carefully consider the possible benefits and hazards.

#### Conclusion

I hope this article has been both helpful and informative for you. And just in case you're wondering ... How did my first airbrush purchase turn out? I ordered a new Iwata HP-C (an internal-mix, dual-action, gravity-feed airbrush) from one of the companies above, and I absolutely love it! I've used it to paint scratchbuilt models and fine art illustration alike. It's been a great first airbrush and a true delight to learn with, and I'm confident I'll be using it for years to come. I sincerely hope you'll be as happy with your new airbrush!





## FACT FILE

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Robert Downie

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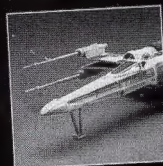
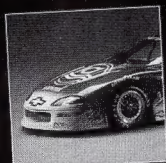
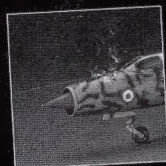
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On the  
Shelf

### How to Use an Airbrush

Tips and techniques with step-by-step instructions for 11 projects



ROBERT DOWNIE

Here's a book that has arrived on the scene recently that we were so impressed with that we decided to offer it through the magazine. This is not a perfect book (it doesn't have enough in the way of figure or fantasy kits), but the author, Robert Downie, goes to great lengths to explain the process in lay terms.

Let's face it folks, most of us have either been afraid of using an airbrush at one time or we still are! It's natural to fear and to shy away from using something that we do not understand fully.

We've run a number of articles on the subject, including the one that is featured in this issue by Ver Curtiss. For me, one of the most frustrating things about using an airbrush is keeping it running smoothly. It seems that more often than not, the airbrush can clog very easily and, hence the modeler may feel that he/she spends more time keeping the airbrush clean than actually using it for painting!

The author, Robert (Bob) Downie, is an experienced modeler with more than 20 years of experience in airbrushing under his belt. Bob has won numerous "Best Paint" awards in many competitions. He is a

frequent contributor to *Scale Auto Enthusiast* magazine and he is a professional industrial designer with his own design and illustration firm in Atlanta, Georgia.

It's nice that we have someone who has this much experience, yet his book is written in a very down-to-earth style. Mr. Downie is never preachy and seeks to include the modeler in what he is accomplishing.

The book contains 12 chapters. The first is the all-important "Using an Airbrush." You will want to pay close attention here, especially if you are new to using an airbrush. Bob takes the time to talk about the basic equipment, materials and basic techniques. He also discusses the differences between the single-action and dual-action airbrushes as well as touches on the specialty airbrush. Included here are very nice illustrations and pictures. A rundown of air sources is included and then it's off into the types of paint thinner that work to get the job done, keeping the paint spraying out of the airbrush at the optimal performance level.

Safety precautions are also discussed, which include lighting and proper ventilation as well as the



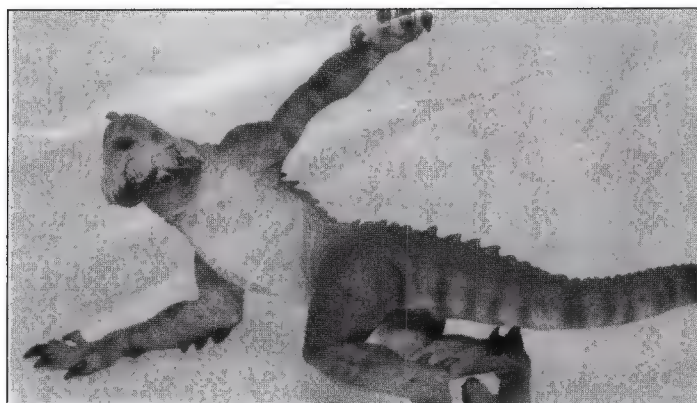


Fig. 2-6. The creature looks very realistic after a few steps, when it has acquired a variety of colors and shades. Notice the effect of the airbrushed

stripes and dots that mimic the skin colors and patterns on amphibians, reptiles, and dinosaurs.

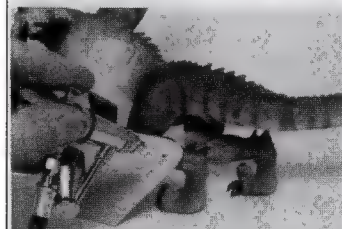


Fig. 2-7. Apply smaller dots of color that are too small for freehand application through a simple mask made from an index card.



Fig. 2-8. Once the airbrushed patterns are to your liking, seal the entire model with a clear coat. Sealing the underlying finish is necessary if you want to add color washes to the model for more realism.

#### Step 5: A protective coat

When your model has dried, it's time to apply a heavy clear-gloss acrylic coat. This will serve as a barrier coat to protect your completed airbrushing from the wash techniques we'll use after this to detail the model.

I've used Gunze Sangyo clear gloss, thinned with their house brand product, Mr. Thinner. It does not require a lot of thinner, just enough to help the paint flow well through your high-flow nozzle. Liberally apply the clear acrylic, being careful not to overdo it (filling in detail or making the paint run). But you can

add a relatively wet coat quickly. Make sure you cover the entire model, holding the airbrush close to the model and applying quick strokes of your arm while applying the clear.

You may need to set the model aside to dry before painting all of the extremities, depending on how you hold the model while painting it. The clear gloss dries quickly. When finished, put any excess paint aside, saving it for a later coat. Clean the airbrush by running thinner through it. Figure 2-8 shows the clearcoated model.

best type of mask to wear while airbrushing. A brief discussion of solvents is included as well.

From this point, Mr. Downie heads into the proper way to mix paint, how to clean the gun and testing your spray patterns. What I also like is that the author highlights various problems that can occur, like "orange-peel" finishes (when the surface literally looks like the surface of an orange; bumpy and lacking smoothness), "fisheyes," runs and thin spots and wrinkling. Each problem area is touched on and solid recommendations are made on how best to avoid encountering these situations.

Time is also taken in this first chapter to discuss the best way to maintain your airbrush so that it is always in the best working condition, and how to practice your painting stroke to achieve the best finish possible. At this point, we are now ready to move onto the first project! Fortunately for figure modelers, it happens to be The Relic, a Pro-Modeler™ kit from Revell, which has been out of production for quite some time.

I enjoyed seeing many of the steps included in the painting of this figure and seeing how the author created the circular-looking "dots" that characterize the skin of Kothoga. I'm not sure I like the final finish, but that's just me. Chapter three showcases

#### Step 2: Enhance the look

Your airbrush is a great tool to enhance the overall look of the model. In fig. 5-2, several panels underneath (and on top as well) have been detailed with a few light coats of Tamiya Neutral Gray.

Notice the fogged panel towards the left, just above the bottle. Little details like this are quick and easy to do with an airbrush, and the reward is a very realistic finish. Use a fine nozzle if possible.

Figure 5-3 shows some other panels masked off. Paint these panels with a light coat of buff mixed with flat yellow (see fig.

5-4). Add only a faint layer of this color over the w

Next, mask a series of top panels (fig. 5-5) and s with a light mist of Neutral Gray. Figure 5-6 shows th

#### Step 3: Add a wash

After applying all the airbrush panels, you can add oil or enamel-based wash with a brush (see fig. 5-7). T out highlights and is easily cleaned up and smeared ar a rag. Keep it loose and have fun. Notice how the w into the small details on the top and adds a distinct appearance to the model in general.



Fig. 5-4. Use Tamiya Buff and Flat Yellow sparingly to add a little color to various panels for extra detail.

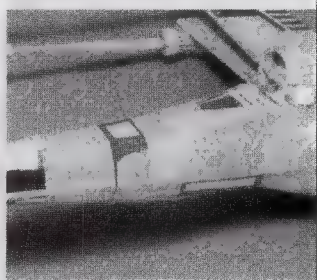


Fig. 5-5. Here are additional areas, masked and ready for panels to be added for extra detail.

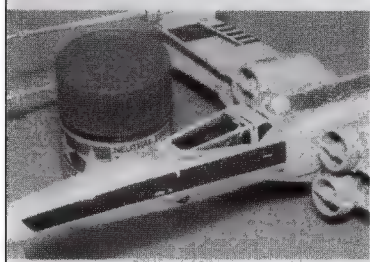


Fig. 5-6. Here are the results—a nice effect, don't you think, with the variety of contrasting panel colors?



Fig. 5-7. Before building and detailing, seal your model in clear acrylic. This allows you to apply oil-based washes to the surfaces without detail paint and details underneath.

camouflage patterns, while chapter four allows you to create dirt and rust using your airbrush. Adding details to Star Wars® X-Wing Fighter is detailed in chapter five. Chapter six goes into detailing an interior, and chapter seven helps you create a two-toned paint job. The other chapters involve creating an award-winning finish on a car, creating a metal-looking finish and then the book finishes up with a photo gallery, which actually provided me with a few great ideas for upcoming models I'm going to be doing...one of these days!

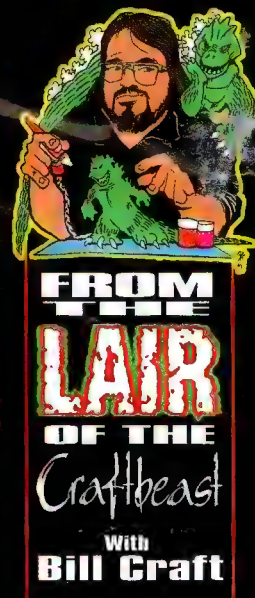
How to Use an Airbrush is a book that has arrived on the scene just in time. If you're like me, you've got plenty of kits stored in your garage, closet and/or work area just waiting for you to get going on them. You've been wanting to break out that airbrush for quite some time, but the mere thought of trying to tame that beast can be a bit daunting. This book will help you overcome your fears. You will soon realize that the airbrush is a tool that is designed to help you achieve the results you have been looking for. Like anything else that is new and unfamiliar, once you use it, you will begin to master it. This book provides many techniques and tips that will allow you to get there quicker by helping you avoid common mistakes and misconceptions. Order your copy today through *Modeler's Resource*!







# STRANGE Encounter

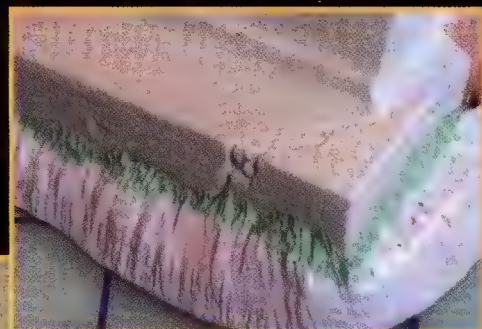
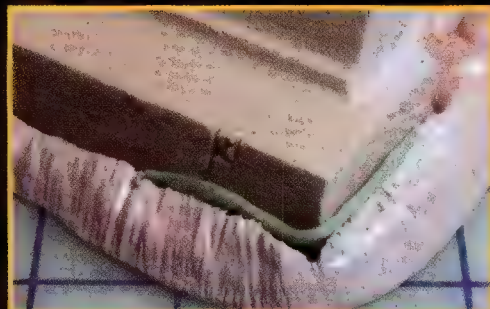


Are you guys and dolls ready for another encounter with a truly wonderful kit? Then read on true believer. Glenn Strange had already made his mark in Hollywood, portraying cowboys in Westerns that were common in the 1930s and 1940s. But it wasn't until he stepped into the boots of the Frankenstein Monster, that he became immortalized in the minds of genre fans everywhere.

"The House of Frankenstein" in 1944, was Strange's first outing as the Monster. "The House of Dracula" followed the next year. Glenn Strange's screen time in both of these films was pretty minimal. He would be resurrected in the final moments of these films, only to be disposed of quickly. "House of Dracula" marked the end of the classic, serious-monster-movies from Universal Pictures. However, in 1948 Universal decided to team up two of its ailing franchises when they joined Bud Abbott and Lou Costello with their classic monsters in, "Abbott and Costello Meet Frankenstein." The monsters remained monstrous amidst the comic relief of Bud and Lou.

Glenn Strange got a lot more to do in this film in the guise of the Frankenstein Monster. The movie went on to become a box office success for Universal that year and as time went on, the film earned the title of "classic."





Monsters in Motion has given us a really nice treat here. A great model kit, sculpted by veteran monster man, Jeff Yeagher, of Glenn Strange as the Frankenstein Monster. The kit comes in the standard M.I.M. pink resin, consisting of 7 parts. There was not a lot of cleanup on the parts themselves, just a few faint mold lines. There was an alignment problem on the base where the feet insert and the area where the head attaches to the body was troublesome. We will get into that later. The kit stands a good 14 inches when completed. It has a good sense of balance and for once we have a Frankenstein kit that is not too stiff. The head and the hands were excellently executed while the main body parts were of the typical soft Yeagher style of sculpting.

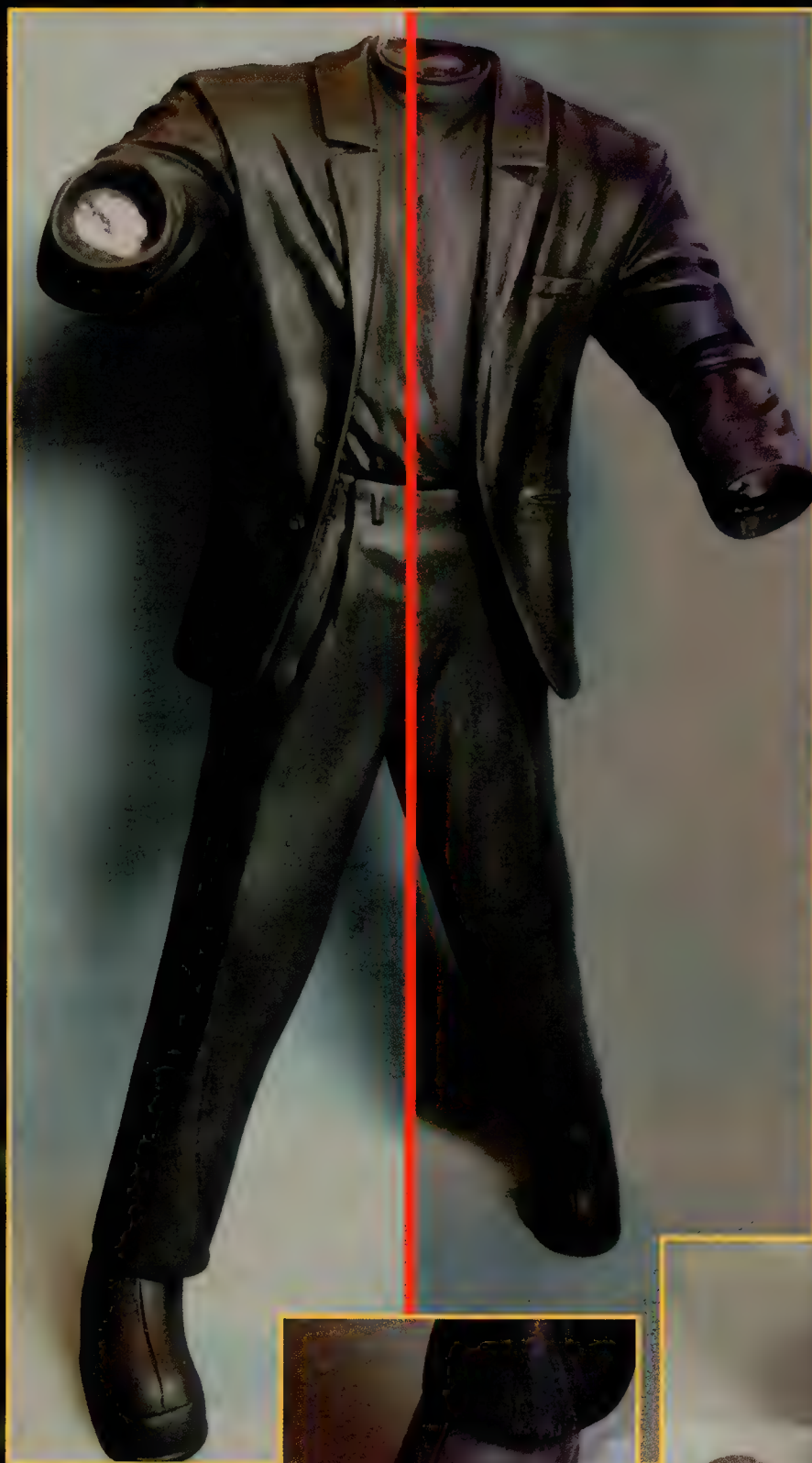
## THE BASE

Once you have glued the two headstones into place on the main base, you will notice large gaps between the grass sections of the base and the headstones. I addressed this issue with Magic Sculp®. Just take equal amounts of the A & B compounds and mix them together. Once mixed together, just palm roll it out into a worm. It makes it easier to apply that way. Then you can start to apply the Magic Sculp to the area needing work. You have a good hour or so before the mixture starts to harden. Start blending and sculpting the two sections together. A bit of water is all that you need to thin down the mixture if it becomes too unruly.

Once the Magic Sculp has hardened you can render the base. I started by antiquing the base with my oil based black stain. Next, I drybrushed the headstones with white, adding in a bit of black as I went along. For the exposed tree roots, I used a mixture of Burnt Sienna, black and a touch of white. The grass areas were given a treatment of green intermixed with Burt Sienna and black. The final thing I did to the base was airbrush Transparent Shading Grey in all the recessed areas.







## MAIN BODY

For the clothing of the Frankenstein Monster, I used your basic black. I then misted white from my airbrush in offsetting directions from the top, bringing out the wrinkles in the cloths. A bit of drybrushing followed as I added Dirty Brown and white to selected areas. Then I finished off the cloths by airbrushing black in the opposite directions that I had done with the white.

For the boots, I wet brushed a mixture of rust, black and a touch of white. Wet brushing is where I slap on all the colors on the object and slush them around while they are still wet. You can achieve interesting effects from this method.

## THE HEAD AND HANDS

Ah, yes! The main section of this kit and the place where one must shine as a modeler. I have always said that in a kit that is supposed to be of a person or a particular character, when the likeness is off, then there goes your kit. The likeness is 95% of the piece. In this case, the likeness is dead on to Mr. Strange's, Frankenstein Monster.

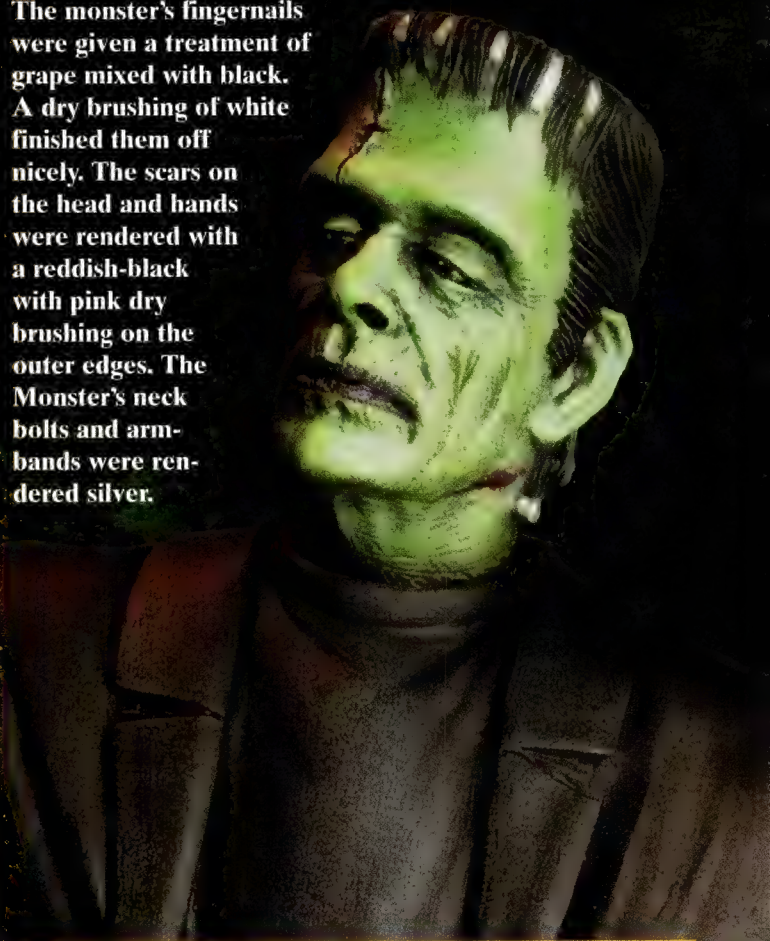




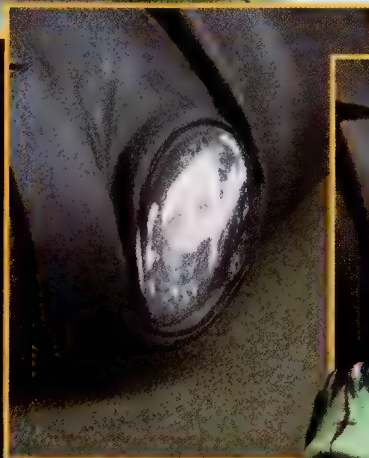


Before any paint was applied to the head and hands, I went in with my antiquing stain to fill in any details. Transparent Yellow was then airbrushed on as my base coat. Transparent Phthalo Green was next applied over the yellow. I applied heavier coats of the color in the recesses, such as between the fingers and eye sockets. A gentle mist of Phthalo Blue was then applied. This was followed by an even gentler mist of white. I then dry brushed a mixture of olive and white over the head and hands to bring out the surface detail a bit more.

The monster's fingernails were given a treatment of grape mixed with black. A dry brushing of white finished them off nicely. The scars on the head and hands were rendered with a reddish-black with pink dry brushing on the outer edges. The Monster's neck bolts and arm-bands were rendered silver.







The hair was rendered black with very light white dry brushing. The lips were rendered with dark purple with dry brushing. The eyes were first rendered with light yellow with red edging. A Paynes Grey pupil with white glints in the upper left corners finished off the eyes.

I didn't like the way the head just sat on top of the body, so I decided to dremel out the top of the shirt. This made a nice protruding look and made the head look more like it was inside of the shirt rather than just sitting on top of it.

Now all you have to do is attach the two fore-arms and pin Mr. Strange to the base. A flat sealant was applied at this point and once it had dried, I went in with a hi-gloss glaze for the eyes and scars.

A very impressive model. Very clean and easy to build. A "must have" for classic monster fans. Way to go Monsters In Motion!







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# WESTWORLD



Here is a true gem of a kit. Everybody that has seen this kit really liked it so I thought I would bring it to you guys.

Long before Arnold Schwarzenegger came into our lives as "The Terminator," there was another really similar character in the 1973 film, "Westworld," that stalked his prey with relentless abandon. The character was simply called the Gunslinger and he was portrayed with brilliance by the late Yul Brenner.

Now the Gunslinger has been captured in kit form from the folks at N+T Productions. This cold cast kit comes in seven parts with an engraved nameplate and a felt pad for the bottom of the base.

The biggest problem with this kit is choosing from the three different faces of Yul Brenner. You have the regular normal face, a semi-scared face and an acid burned face. I chose the semi-scared for mine and made the eyes silver.



I really wanted to seal my chosen face on the head with putty and get rid of the seam line, but then I would be sealing in the inner mechanisms behind the face and inside the head. A real small drop of glue for a light tack did the trick. I kept the other

two faces. Who knows, maybe one day I will want the regular face on the head.

The rendering for this kit was pretty straightforward. I popped in the DVD and did a few freeze frames, while jotting down some color specs on Yul's clothes, guns and whatnots. The kit does come with an illustrated buildup and paint guide for those who wish to use it; I really just wanted an excuse to see the film again. This is a wonderful kit and I would highly recommend it to anyone.

Since this is an import kit, check your favorite kit dealer for availability or check out T+N's website at: [www.nt-productions.com](http://www.nt-productions.com)



Questions or comments:  
[craftbeast@yahoo.com](mailto:craftbeast@yahoo.com)



# It's All Plastic To Me

Let me begin by saying that this is not a bad kit, not bad at all. It's an interesting take on a subject that hasn't been done to death. It has a truly dynamic pose and a very interesting execution. It is well sculpted in 1/6 scale and it has an excellent likeness of Roger Moore. I had to lay all that out up front because I have to say some bad things about this particular kit, that is, the one I got for review and I want to address these problems and their solutions early in this review. If this had been a kit I has purchased instead of a review sample, I would have returned it to the manufacturer for a replacement. And I'm sure that the good folks at Universal Imports would have gladly supplied a new kit or a full refund. However, since this is a review kit and we're all here to gain more insight into modeling, I thought I'd press ahead with this one in spite of its problems and try to figure out ways to fix them. This way there will be solutions available when kits with these types of problems are simply unreturnable.

It seems that when the major part in this kit was cast (that's the torso and left leg part), the resin used to pour that part wasn't properly mixed and it never fully cured on the inside of the part. How did I make this discovery? Read on.

There were heavy mold lines on the sides of the body and leg that needed to be ground down with the Dremel. Once the lines were removed, I used Magic Sculp, two part epoxy putty, to resculpt lost detail and fill in certain areas. This was followed with a layer of Squadron Green putty thinned with acetone to blend all the surfaces together. I went ahead and assembled the rest of the body, attaching the arms and the right leg and filling the resulting minimal seams. The head and hands are separate parts, which makes painting the flesh tones much easier. Once the body was assembled, I primed it in order to check for any flaws I might have

missed. After the primer dried overnight, I inspected the body and found clear fluid seeping out from areas where the mold lines had been filled. When I wiped the fluid away, it instantly removed the primer. I figured this was bad.

Once again I got out the Magic Sculp and began working in the areas where the fluid was seeping. I sculpted a few extra wrinkles into Mr. Bond's pants and put a thin layer of putty over the seam area of his jacket. When the putty dried I reprimed and reinspected and found more seepage. There wasn't as much as there had been, but it was still there. So, there was more Magic Sculp and to seal the entire piece, I put on a coat of Future acrylic. More primer and more inspection. I discovered that the seepage was confined to a couple of tiny spots. My son, Justin, suggested the use of gap-filling superglue to seal the final spots. That seemed to work at last and I was able to proceed with the rest of the kit. However, there is more to this saga at the end of this review, so stick with me and I'll fill you in on the details of putting this whole kit together.

One of the really fun aspects of this kit is the possibility presented by the inclusion of two crocodiles for the base. In case you're not familiar with the film *Live And Let Die* (which was Roger Moore's first appearance as 007), this kit is based on a scene that takes place in a reptile farm. 007 is trapped on a small island, surrounded by hungry crocs and gators with no apparent means of



with Jim Bertges

**Below Left: This is the exact angle this scene was shot from in *Live & Let Die*. Notice the water surface, it was built up using Liquitex gloss medium. Below Right: The finished croc.**





## All the kit parts laid out for inspection.

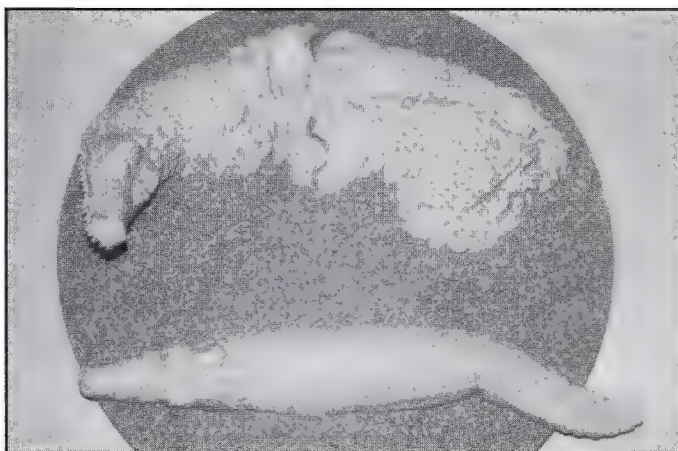


escape. What can Bond possibly do? He notices that a number of crocs are conveniently lined up like stepping stones between him and the shore. Thinking swiftly, he uses them for just that and runs across the backs of the crocs to freedom. The crocs included in the kit are the one Bond is stepping on and the next one in line. They are sculpted as though they are mostly submerged so the builder has a choice of either building and painting them as they are, or creating a small diorama of swampy water for them to float in. I chose the latter.

The first step was to find a suitable hunk of wood for this base to go on. I had a twelve-inch disc of pressed wood in the garage that was just perfect. The croc that Bond is stepping on assembles into a curved shape as he rears back to snap at the running agent, so he fit the disc excellently. The other croc was a bit long, but that was a problem easily solved. I marked the part of his tail that had to come off and removed that, then I went in about an inch farther and cut another section from the tail. The one inch section was ground at an angle from beneath so it sloped down into the "water" and suddenly the croc was the right length. Next came the creation of the "water" itself.

Modeling water can be problematic, but in this case the water in question was brown and murky so I didn't have to worry about seeing through the stuff; it just had to look like the water's surface. After I glued the two crocs in place, I ran a strip of masking tape around the outside of the disc, leaving about ¼ inch above the surface to act as a dam. I mixed up a thin batch of Durham's Rock Hard Water Putty and poured it all around the crocs, making sure it worked its way into all the cracks and grooves in the sculptures. Because it was a thin mixture, it dried with a smooth surface and had a few ripples in spots where it looked like water being disturbed from below. The croc that 007 is stepping on has an area of disturbed water sculpted around it, so to blend that part into the surrounding water, I used Liquitex Gloss Gel Medium which is quite thick and dries almost crystal clear. I did an initial application, dabbing it on to simulate ripples and splashes on the surface. Then I painted the entire water's surface with a gloss dark brown. I built up subsequent layers of Gel Medium, each covered with a coat of transparent brown paint, until I was satisfied with the look of the water. With the water done, the crocs were finished off with a grayish green and were given a spotting of gloss coat in spots where they might have been splashed. Then it was time to turn my attention back to Mr. Bond.

Thinking all my seepage problems were behind me, I proceeded with 007's paint job. I had rented *Live And Let Die* and watched this particular scene several times in order to get the colors right. Bond wore a khaki tan jacket, black pants and a white shirt with a black tie. All pretty simple stuff and easy to paint. The likeness on this kit is excellent. Sculptor Jake Perot has Roger Moore down, right to the little mole on his left cheek. Other details on the kit are excellent as well and match the film perfectly. Finishing off Mr. Bond was the easy part, it was once he was done

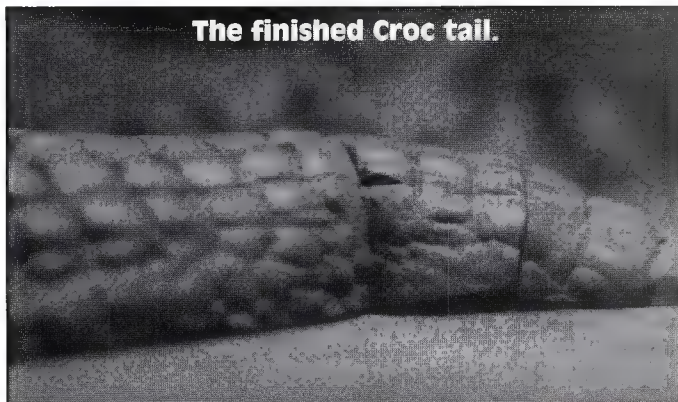


The crocs, test fitted on the 12 inch base.

A section of the croc's tail is removed to improve fit. Another section is sanded down at an angle so it will disappear beneath the "water's" surface.



The finished Croc tail.



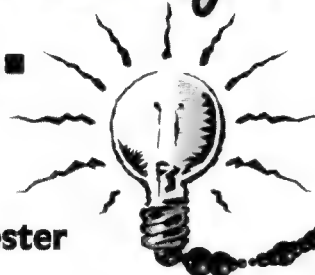
Above: The crocs, attached to the base and imbedded in "water" made from Durham's Water Putty.



# Turn it On! Light it Up!



## ■ Adding Lighting to Your Model ■



article, photos & diagrams by John Lester

*Author's Note: The diagrams reproduced for this article are not in electrical symbology. The author tried to show what it would look like if you had the components sitting in a heap in front of you - though simplified.*

Sooner or later, nearly every sci-fi modeler gets the urge to add lighting and/or other electronics to a model. But how do you get that Trek ship to shine like the studio miniature, or the eyes of that mech to glow menacingly? There are any number of materials and techniques one can use, and most are pretty simple.

It isn't rocket science, and you don't need an advanced degree in electronic wizardry to add lighting to a model, but you do need to understand the basics: types of circuits, types of lighting, types of power supplies - and the pros and cons of each. You also need to have a plan for what you'll use, and how, before you start cutting and gluing.

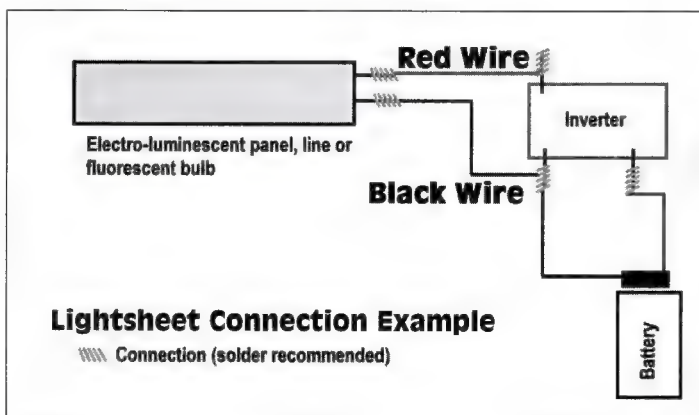
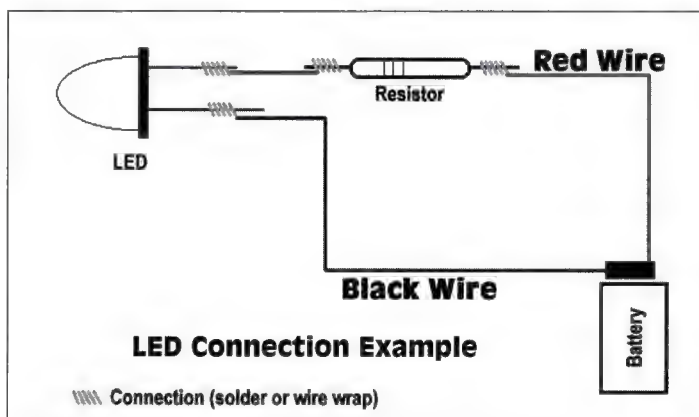
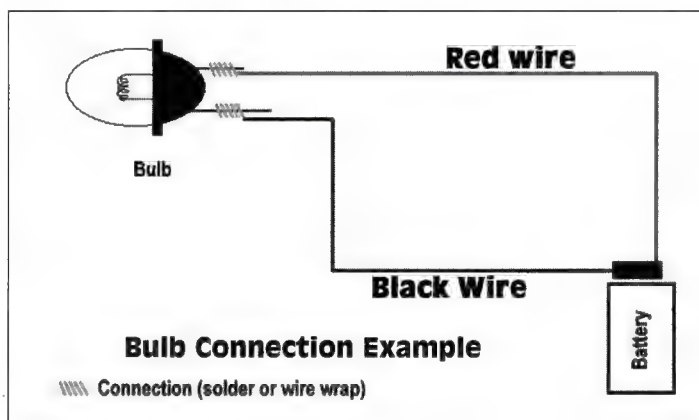
### Types of Lighting

There are four main types of lighting generally used in miniatures: incandescent bulbs, Light Emitting Diodes or LEDs, miniature fluorescent bulbs and electroluminescent sheets and lines. None is "better" than any other type; making the decision to use them depends on what kind of lighting you need. Also, different types may be used together in a model, though you may need to use different power sources and circuits for each.

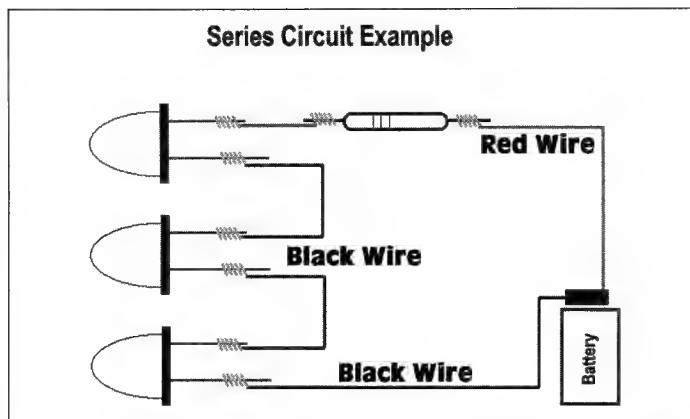
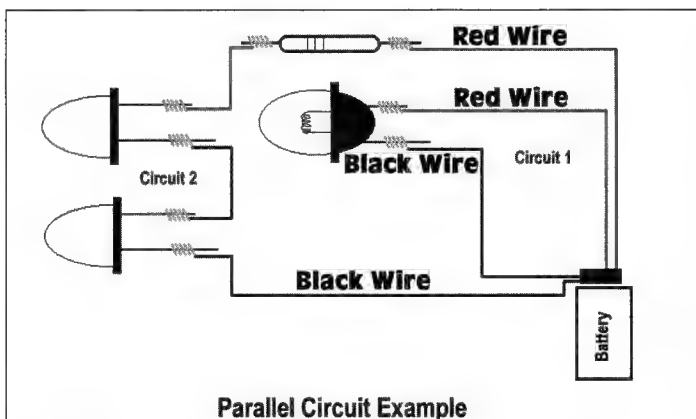
**Incandescent Bulbs** produce light by passing electrical current through a thin filament, causing it to give off heat and light. These range in size from household lights down to tiny "grain of wheat" bulbs. Incandescents are nearly omnidirectional, with the light shining in all directions. Halogen and krypton bulbs, commonly found in flashlights, can provide very bright light. Most bulbs give off white light, though different colors can be made by tinting the bulb (think Christmas tree lights) or by placing a colored surface between the bulb and the viewer (either by painting the part or using a film or colored sheet).

Incandescent bulbs are easy to wire together - you can string them together like Christmas lights for many applications. However, they have serious drawbacks: limited life and heat generation. You can extend their life by turning them on only for short periods of time, and by limiting the amount of current supplied to them, but eventually they will burn out. You can either build removable panels into the model so the bulbs can be replaced, or tear the model apart when it goes dark.

Heat is more of a concern, as it will build up within the model and will damage plastic over time. Since the higher the voltage and current ratings, the more heat and light are produced, it's a good idea not to use any bigger bulb than necessary - unless you







want your masterpiece to morph into a puddle of styrene.

**Light Emitting Diodes (LEDs)** are solid-state semi-conductor devices that convert electrical energy directly into light. Light is generated inside a solid crystal material when current flows across the junctions of different materials. The composition of the materials determines the wavelength and thus, the color of the light. LEDs come in many sizes and shapes, including very tiny devices that are great for buttons on display panels and turn signals. The light from an LED is very directional, usually in a cone of 30-45 degrees. Red and green are the most common and least expensive, but yellow, orange, blue and white can be found as well. The garden-variety, single color LEDs are not terribly bright, but high intensity (bright) ones are available, as are bi-color and even self-blinking ones.

Wiring an LED is a bit more complicated than wiring incandescents because they usually require a resistor (wired in series) to limit the amount of current passing through them, in order to keep them from self-destructing. The value of the resistor will vary depending on the LED used and the voltage supplied, and is calculated by:

#### **Resistor Value (Ohms) = $[V_{in} - V_{led}] / I_{led}$**

Where  $V_{in}$  is the power supply voltage,  $V_{led}$  is the voltage drop of the LED.  $I_{led}$  is the maximum allowable current (in Amps) the LED can handle.  $V_{led}$  and  $I_{led}$  can usually be found on the package.

If you use several sizes/colors of LEDs, you'll need to determine the series limiting resistor for each one, then hook up all the LED/resistor pairs in series with each other. The maximum current values of all the LEDs can't add up to more than the current supplied by the power source.

Resistors come in various standard values. If you can't find one exactly the value you need, use the closest standard value that is GREATER than you need; a lesser value will allow too much current through the LED.

If, like me, math is not your strong suit, you can usually figure out a good value through trial and error. You can buy common LEDs and resistors by the pound fairly inexpensively, so having some sizzle as you experiment is not a financial disaster.

**Fluorescent lamps** are a type of gas discharge tube similar to neon signs and mercury or sodium vapor street or yard lights. A pair of electrodes, one at either end of the bulb, are sealed along with a drop of mercury and some inert gases (usually argon) at very low pressure inside a glass tube. The inside of the tube is coated with a phosphor that produces visible light when excited with ultra-violet (UV) radiation. Miniature lamps are available in various colors (including UV or "blacklight"), lengths and diameters. They are quite a bit more expensive than LEDs or incandescents.

When used with a battery power source, fluorescent lamps require some sort of inverter to convert the DC current to AC.

This adds expense and complexity (but mostly expense). The bulbs will also generate a small amount of heat, which can build up over time and damage the model. They are best used when a large area needs to be lit.

A relatively inexpensive source of simple fluorescent bulbs, and their associated hardware, is portable battery-powered lamps sold for campers and other outdoorsmen. These are good for experimentation, but are usually rather bulky and thus suitable only for bigger models.

**Electro-luminescent lamps** are basically a capacitor with a "lossy" dielectric that includes some sort of phosphor to make light from part of the dielectric loss. They must have AC in order to work. These typically require somewhat high voltages. Like fluorescent bulbs, they require an inverter to run off batteries.

Two main types are available: **flat sheets** and **"strings."** Most generic sheets give off a bluish/white light, which may be "tinted" somewhat by placing a colored film or surface over them. The sheets can be cut with scissors to exotic shapes. They produce light on one side, which makes them ideal for places where a flood of light is needed in one direction. More recently, the material has been made into "strings" which may be used like a flexible fluorescent bulb.

The biggest drawback to electroluminescent sheets or strings, besides their cost, is that the surfaces where wiring is connected are often extremely fragile. I have broken more connections just through routine handling than I care to admit, and fixing them can make the air over the workbench purple for extended periods.

#### **Table 1. Lighting Types Summarized**

##### **• Incandescent Bulbs**

**Pros:** Inexpensive, readily available, easy to wire.

**Cons:** Limited lifetime, generate heat.

**Uses:** Use incandescent bulbs in places where you need light diffused over a small area, and where you can get at them to replace burned out bulbs. Probably best used on exterior surfaces and dioramas.

##### **• LEDs**

**Pros:** Inexpensive (more than bulbs, but less than other light sources), extremely long life, generate almost no heat, easy to wire. They are also ideal for use with specialized chips, like 4060 timers.

**Cons:** Polarity sensitive, meaning you have to provide the power input to the correct terminal; require resistors to drop current to safe limits; light is highly directional.

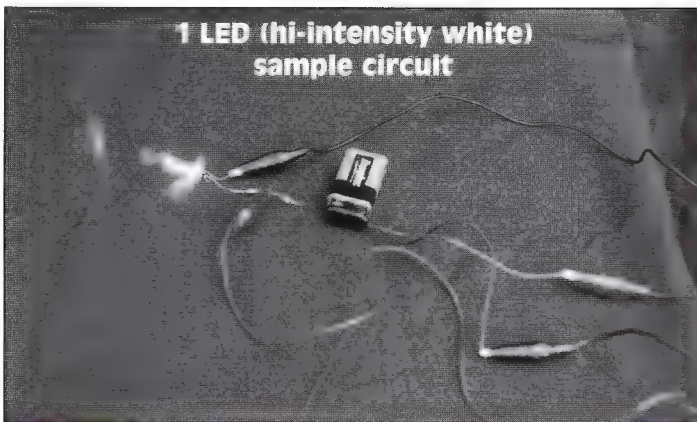
**Uses:** Great for point light sources, such as running lights on spacecraft, turn signals or instrument panel displays, or glowing eyes on figures.

##### **• Fluorescent Lamps**

**Pros:** Omni-directional, can light wide area, brighter than LEDs and most bulbs.



## Continued From Previous Page...



**Cons:** Expensive, require inverters, more complex wiring.

**Uses:** Use one or two inside a spacecraft hull to light every window, or as floodlights in a diorama or shadowbox.

### • Electroluminescent Lamps

**Pros:** Directional floodlight, generates very little heat.

**Cons:** Expensive, require inverter, can be fragile, limited color choices, more complex wiring.

**Uses:** Perfect for warp nacelles, backlighting display panels.

Directing light to where you need it to go can be accomplished in several ways, with different materials.

Diffusing the light is easily done with paint. Flat white paint on the inside surface of a model will cause it to reflect evenly in whatever cavity it's in. It's much easier to apply than chrome or metallic foils, and provides a brighter, more even glow than painting silver or chrome inside the model. For clear parts, a light, even sanding with 400 grit sandpaper will evenly diffuse light passing through the part.

Use diffused light when you have room inside the model for a light source, and large or irregular-shaped areas to have "glow" (like engine exhausts, warp nacelles, large or non-circular windows, etc.).

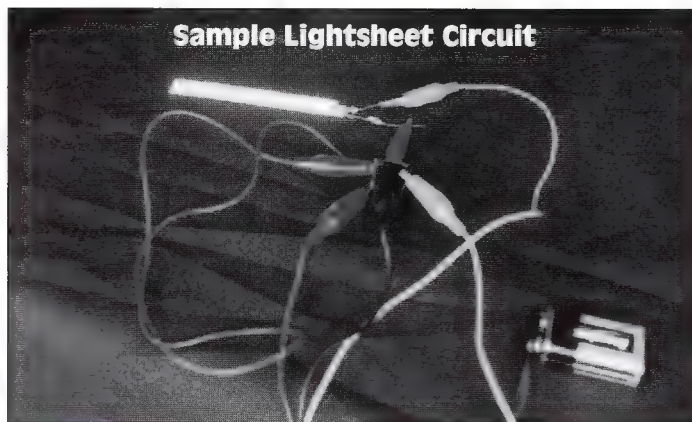
Fiber optic strands may be used to bring light from one point to another. One end is placed near a light source, and the other where a point source of light is desired (such as a window, running light, or tip of a cigarette). They are useful when you need points of light, but don't have a lot of room for diffused light to spread. They may also be hidden in a "trench" cut into a solid piece (like a resin figure) to bring light from a source hidden in a base.

Fiber optic strands are available in a variety of diameters, and acrylic rods may be used as "light pipes" for even larger areas. The main drawbacks to fiber optic strands is that they are fairly stiff and prone to cracking if bent at too great an angle, and they are available only in circular cross sections.

### Hooking It Up

A circuit is a complete path for electricity to flow from power source, through devices, and back to the power source. There are two basic types of electrical circuit: series and parallel.

Series circuits are those in which all devices (bulbs, chips, capacitors, whatever) are connected in a continuous chain. The devices can be of all different voltages, as long as the sum of all voltages is equal to, or greater than, the voltage supplied by the power source. The ideal situation is to have all voltages equal; too much, and the devices will burn out, and too little, the devices will either be dim or not work at all. Each device in a series circuit should have the same current rating, or very close to it. If they don't, the higher current devices will draw too much power through the lower current ones, burning them out (or the lower



rated devices will limit the current supplied to the higher rated ones, making them dim or weak).

Series circuits are very simple to hook up. However, once one element burns out, the circuit will not work.

Parallel circuits have all devices connected individually to the power source (one side to the positive and one to the negative sides). The voltage of each device must be equal to the voltage of the power source - if the power source voltage is higher, the devices will burn out, and if lower, the devices will be dim or weak. The devices can all have different current ratings, but the higher the sum of all the current drawn by each device, the faster the power source will be depleted. (This is true if power is being drawn from batteries; however, if drawn from a wall adapter, you run the risk of burning it up!)

The main advantage of a parallel circuit is that if one element burns out, the rest of the devices will still function.

### Power Sources

There are two types of power: Direct Current (DC) and Alternating Current (AC). Without going into details, DC is provided by batteries and AC is what comes out of a wall outlet. Of the two, DC is preferable in almost all general model lighting scenarios - especially if you're not an electrical expert. It's harder to seriously hurt yourself, or burn down something important, with a battery (though I've given myself quite a few shocks from battery packs, so it's not impossible!)

Batteries come in standard voltages. Linked together in series, the available voltage is the sum of that available from each individual battery. Generally, I use 9V batteries to power my circuits, and 3V watch batteries for tight quarters.

You can wire a circuit to use power supplied by an AC adapter, such as the type used to power a Walkman or other portable electronic device. Be careful that the voltage and current supplied does not exceed the requirements of the circuit, and is not substantially lower either (for reasons explained above).

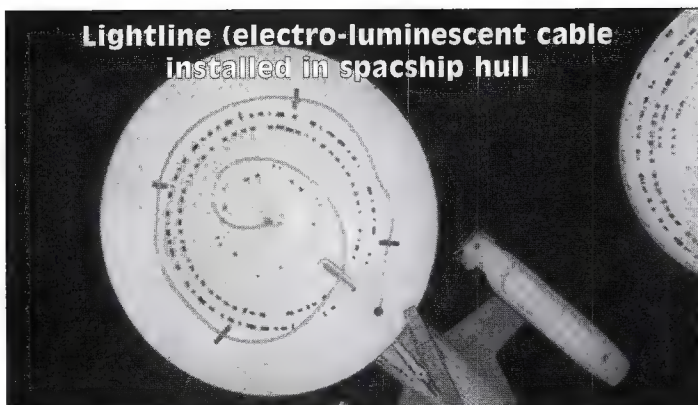
### Physical Connections

How do you actually, physically connect wires to devices? There are basically two ways: with a wire wrap tool and with solder.

Wire Wrap is very simple. The lead from one device is inserted in the center of the tool, and the other wire inserted in the outer slot. Pinch the two wires together at the top as you twist the tool, and the wires are tightly wound together. You can strengthen this connection with solder, but I find it's usually good enough as is (especially when wiring LEDs).

Soldering is a bit harder to do. Basically, one melts a strip of metal (solder) and touches the molten material to where the two pieces are connected. The metal rapidly cools and solidifies, forming a relatively strong, conductive bond. You melt the solder with either an electric tool (soldering iron) or small torch - the sol-





**Lightline (electro-luminescent cable installed in spaceship hull**

dering iron provides much more control and is less apt to damage non-metal parts. Most light sources, and especially LEDs, are sensitive to heat, so it's a good idea to put an alligator clip or similar metal clip between the soldering and the "bulb" to draw off the heat. A special paste called "flux" may be used to make sure the solder flows every where it's needed. Simply coat both connecting points with a small amount of flux, hold them together and apply the molten solder.

### Mounting the Lights

Now that you know how you will light the model and you've put the devices together and made sure it all works, how do you actually mount the bits where they are needed? I normally attach the lamps to any available interior bulkhead or frame with superglue or epoxy. If a frame or bulkhead is not available, I'll make one out of scrap styrene. If I need a reflective surface, I'll cut a shape from a computer CD (finally, a use for all those AOL disks that come in the mail!) and glue the lamp to that.

If a hollow space is not available to run wires or fiber optic strands, cut a groove or trench in the surface of the model, lay the wire/strand down in it, and cover it up with putty.

Batteries are best secured in the base or somewhere else easily accessible.

### Tools & Supplies

The following basic tools and supplies are all you need to get started:

- Stripper - used to remove insulation from wires. You can use sidecutters or sprue nippers, but it's harder to make sure you cut through only the insulation, and not the wire.
- Wire Wrap Tool - a very simple device that makes connecting wires and other things a snap. I get mine from Radio Shack.
- Soldering Iron - for melting solder to make connections. Small, inexpensive ones are actually the most useful for most hobby applications. Make sure you use electrical solder and flux for electrical uses - solder for plumbing applications won't work at all.

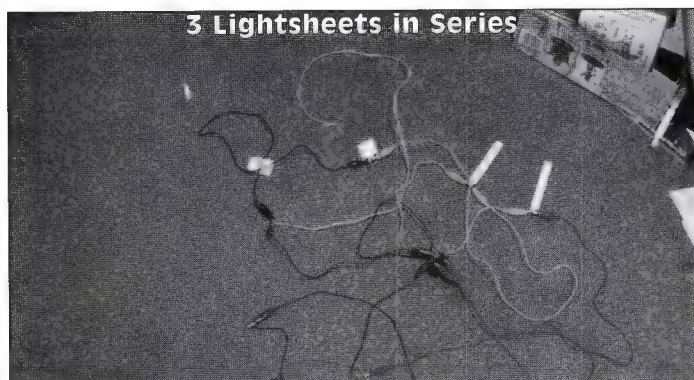


**Using Wire Wrap tool with an LED**

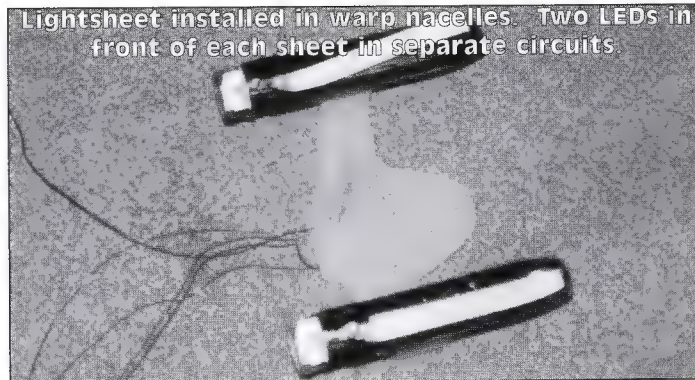
- Jumper Leads - basically wires with alligator clips on either end. Use these to "test fit" a circuit before committing yourself to solder - it's like taping a model together to check the fit.
- Wire - for most model lighting, 24 gauge and thinner wire is most suitable. Also known as "fuse wire." Some types will have plastic coatings; others will have enamel. In either case, the coating must be stripped from the ends of each piece to make your connections. Be careful though - thinner wires are more fragile, breaking easily.
- Insulating Materials - electrical tape, heat shrink tubing and other non-conductive materials used to protect wiring connections. Generally, you want to prevent bare wire or solder from coming in contact with other materials or surfaces, either to prevent damage (like melting plastic) or shorting out the circuit. In many cases, slathering a connection with superglue is sufficient.
- Multimeter - optional, but highly useful for figuring out voltages, currents, and finding breaks in circuits.

### Sources

- All Electronics - <http://www.allcorp.com>: King of the discount electronics wholesalers. Great source for everything electronic.
- JKL Lamps - <http://www.JKLLamps.com/>: Lamps of all kinds.
- Light Sheet - 319 Main Dunstable Road, Nashua, NH 03062 (phone: 603-595-7146 eMail: TrekFX@aol.com): Makers of widely-used electroluminescent sheets/lines.
- Miniaturics - <http://www.miniaturics.com/>: Lighting supplies of all kinds. Geared towards model railroaders, but don't let that throw you.
- Mouser - <http://www.mouser.com/>: Discount electronics of all kinds.
- Radio Shack - In the US and Canada, these guys are everywhere. More expensive than other general electronics sources, and selection at local shops can vary widely - but if you need something in a hurry, this is the place to try.
- Soft Neon - <http://www.softneon.com/default.htm> Another manufacturer of electroluminescent materials.



**3 Lightsheets in Series**



**Lightsheet installed in warp nacelles. Two LEDs in front of each sheet in separate circuits.**



# FRIGHT Vision

## • A WEEKEND OF MODELS AND LOST IN SPACE •

Review by Steve "CultTVman" Iverson



**Left: The Best Of Show: The Predator, build from the GEOMETRIC kit.**

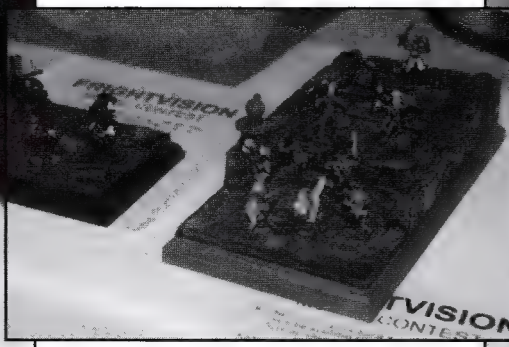
**Below: Godzilla 1968 by Josh Evangelista was one of many Japanese monsters in the contest**



**Left: The Cryptkeeper from the Tales From the Crypt television series.**

**Below: The contest also featured many nicely detailed gaming miniatures.**

**Below Right: Joe Vargas' award winning USS Reliant.**

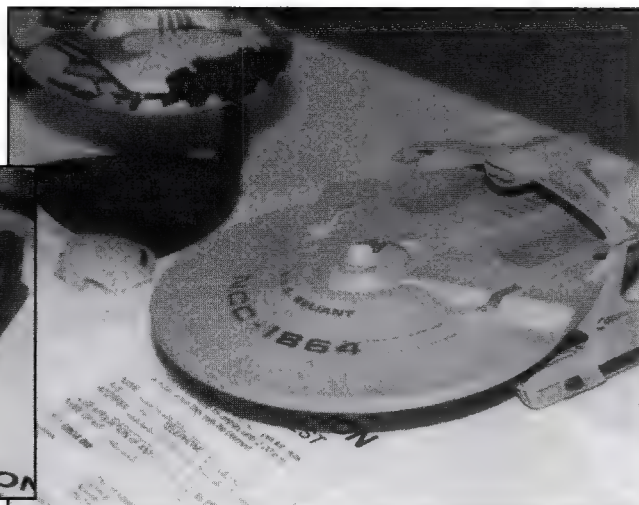


This past April, FrightVision brought together fans, model builders, celebrities and more in Cleveland, Ohio. The focus of this year's event was a reunion of the entire *Lost In Space* cast including Jonathan Harris and Bill Mumy. Hundreds of people stood in line to meet the stars and get their autographs. Many other celebrities were present including special effects master Tom Savini and the man inside the Creature from the Black Lagoon, Ben Chapman.

Events like this attract people from all over the country, but FrightVision was more than just a gathering of science fiction fans. There's something exciting about a large convention like this. It was not just the crowded dealer's room or celebrities signing autographs that bring people together, it was a time to get together with old friends and make new ones. I certainly enjoyed hooking up with many of my internet friends from around the country who build models and enjoy science fiction.

For model builders and kit junkies, FrightVision featured several items of interest. The dealer's room filled the hotel ballroom and offered a wide variety of models, toys, posters and more. For the science fiction builders, Federation Models had a large selection of hard-to-find styrene and resin kits. A popular item on their table was a new 22-inch resin model of the *Space: 1999* Eagle. Among figures dealers, Jim Groman had a new female kit called "Pebbles." Mike Parks of Mad Lab Models had new monster busts based on Frank Dietz's caricatures in the book "Things Are A Bit Sketchy." Also present in the dealer's room were Rezn Heads, Larry Burbridge, Jimmy Flintstone, Gordy Dutt, and more. Ron Gross, who helped Polar Lights design their Jupiter 2 model kit, joined us at the CultTVman table.

What would a science fiction contest be like without a model show? The contest was tucked away from the main convention on a separate floor and a little hard to find. Even so, there were approximately 50 kits entered in the competition. Categories were divided among genres such as horror, science fiction, fantasy, vehicles, and dioramas. A couple of my favorite entries among the Sci-Fi models were John Kozal's Jupiter 2 and Joe Vargas' USS Reliant. John Kozal's Jupiter 2 was built using many of the suggestions described in my own book, CultTVman's Ultimate Modeling Guide to the Jupiter II. Joe Vargas' Reliant was one of the nicer starships I have seen in a long time, with subtle panel textures on the hull. There were several outstanding figures as well. A large Cryptkeeper figure really caught my attention. The "best of show" was an excellent GEOMETRIC Predator with a custom base. The contest was sponsored by Kitbuilders magazine and Mad Lab Models. "The Ghoul," a longtime Cleveland television personality, was on hand to announce the winners. Prizes included custom trophies designed by Mike Parks. Polar Lights





provided a collection of Planet of the Apes models that were awarded to the "best of show" winner.

The B-9 Builders Club were running their own fan gathering at the same hotel as the Frightvision convention. The B-9 Builders are a group of fans dedicated to creating full size replicas of the robot from Lost in Space. This is modeling taken to the extreme and the members of this club filled a room with Lost in Space robots! Many featured flashing lights, moving parts, and voice boxes. One robot was animated and interacted with a life-size Dr. Smith figure. These craftsmen are dedicated modelers that share ideas and techniques for building these very realistic robots. Meeting them and seeing their fine work was one of the highlights of the weekend.

As I mentioned before, the great thing about these shows is meeting people. All weekend, visitors would drop by our table and introduce themselves as fans of my website. It was great to put faces to the many e-mail addresses I know! I also was able to meet a number of friends from LIStalk, a Lost in Space mail list, and joined several of them for a dinner with the Lost in Space cast. I was honored to be able to sit with Jonathan Harris and Marta Kristen. Conventions are also notorious for late nights and parties. Saturday night I found myself at a Lost in Space party where Mark Goddard was providing commentary to episodes of Lost in Space. Other late night hours were spent talking models and sharing a beer with many of my model-building friends.

Carl Thompson, the organizer of the convention is grateful for the participation of model builders. "It gives me a chance to thank the modelers for coming to FrightVision," he says, adding that he always wants to have a model show. "I think the modeling contests are great because it gives the attendees of FrightVision the chance to show their interpretations of various characters, monsters, spacecraft, as well as showcasing their talents and giving them the recognition that they deserve."

Next year's FrightVision is scheduled for April 5 - 7, 2002. The show will be located in a new hotel, so the model contest should be more accessible. With a good selection of models in the dealer's room, a variety of activities and a good roster of media guests, FrightVision offers a very entertaining getaway. If your weekend is free, you may want to make plans to attend this convention.

#### Related weblinks:

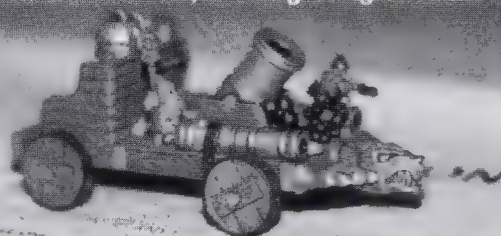
Frightvision: [www.frightvision.com](http://www.frightvision.com)

B-9 Builders Club: <http://www.robotbuilders.net>

LIStalk: <http://groups.yahoo.com/group/LIS4EVER>



A fantastic canon, also a gaming miniature.

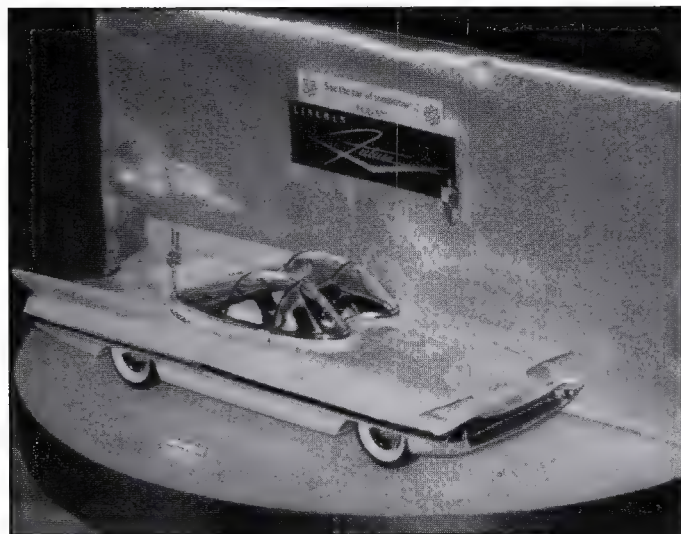


A Gundam Wing kit also built by Josh Evangelista.

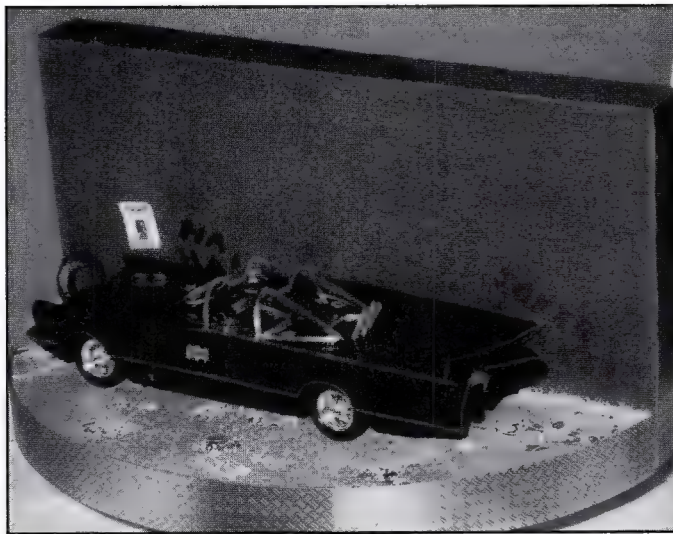


Sandor Pizar's two-sided, rotating Futura diorama

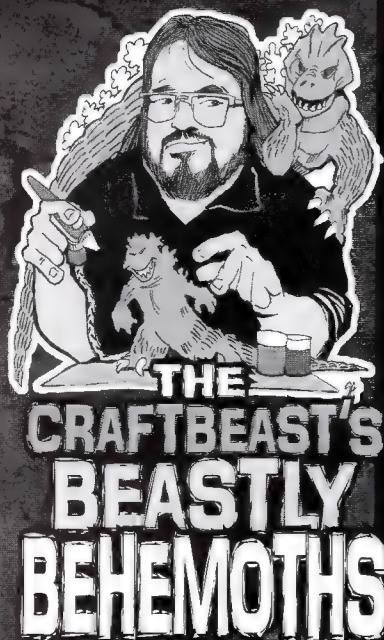
- photo by Sandor Pizar



John Kozal's highly detailed Jupiter 2 - photo by Ron Gross







by Bill Craft

**"...yes, he is coming and quickly! One thing is for certain. If we don't stop him soon, the monster will destroy us all!"**

It is nice to know that movies about giant creatures are still being made today. Mega budget films like "Jurassic Park 3," low budget films like "Spiders" and the Japanese kaiju films like "Godzilla x Megaguirus." However, things are simply not the same anymore.

The charm of the old giant monster films was that they were primarily the fodder of the drive-in. Exploitation was always in high gear for these films and most of time you were entertained at the drive-ins as well. Giant props and gimmicks lured folks into the night air to watch these movies. It was a wonderful time. Bad movies seemed to be not so bad. Sadly, drive-ins as well as exploitation are now pretty much dead. First came television, then cable, then the VCR.

As a result, The "Beastly Behemoths" of yesteryear became extinct.

## THEM! 1954

"Them" is perhaps the quintessential giant bug movie. Many imitators have tried to place themselves up there with "Them," but in the end, only "Them" still retains the crown.

The story goes like this. Giant mutated ants are discovered in the New Mexico desert. Atomic testing being the main culprit for their gigantic size. The military is called in to deal with the giant ant colony before they multiply further and take over the world. Their efforts are only half successful however. Two newborn queen ants escaped the destruction of their nest. One is destroyed at sea aboard a freighter while the other takes up residence in the giant storm drains beneath the streets of Los Angeles. A life and death struggle ensues as the military tries desperately to eradicate the giant ants before new queens are born.

Originally planned as a mega budget film with big name stars and the best effects money can buy, Warner Brothers got cold feet before production began and

slashed the budget. The film went on to be successful despite Warner Brothers' hindrance.

The credit for the salvage of the film is due to director Gordon Douglas and the special effects of Ralph Ayers. Talk about your cast: James Arness, James Whitmore, Edmund Gwenn, Joan Weldon, Fess Parker, Leonard Nimoy and Onslow Stevens!

There have been a handful of kits based on the giant ants from "Them." Some of them have been pretty good. I am still waiting for that quintessential piece based off the full-sized maquette. Any takers out there?

An off topic item here. It seems that the new bonehead at Warner Brothers in charge of releasing older films on DVD deems this film as unworthy of release, so who knows if we will ever see it in all its wonderful black and white glory. Not only is "Them" unworthy to this genius, so are films like the original "KING KONG" and "The Beast From 20,000 Fathoms," which Warner now controls. Somebody get me off this ride!

## DINOSAURUS 1960

I have a big soft spot for this film. It was one of the first films I ever remembered seeing as a youth. My age is showing again.

Two frozen dinosaurs, a Tyrannosaurus Rex and a Brontosaurus, are discovered in the harbor of a remote island paradise. They are then hauled ashore by a giant crane. That night an electrical storm brings the giant beasts back to life.

A game of cat and mouse ensues as the islanders become snacks for the Rex, but the Rex wants Bronto meat. Throw in a caveman and more fleeing islanders and there you have the film. The film also boasts a wonderful music score.

"Dinosaurus" was directed by Irvin S. Yeaworth, who directed that other giant gooey classic, "The Blob."

When you think of all the trouble that the folks

behind the "Jurassic Park" films are having to come up with stories about dinosaurs on the loose, they should take a look at this film. Like duh!

Only one kit that I know of has ever been attempted by you modelheads out there. I am speaking of the one from Lunar Models pictured on the next page. I had intended to do a feature on this kit but as the folks at Lunar informed me, the molds were pretty shot. They sent me a pull from it anyway and it is indeed a challenge. So much so, that I decided to shelve the kit for now, until I get really inspired to resurrect it. So there ya go. I would love a bust of the Rex puppet used in the film.

Interesting to note that that Rex puppet turned up in two 1960s comedy series, "It's About Time" and "Gilligans Island."

## REPTILICUS 1962

Many giant monster movies have come and gone over the years. Some have been instant classics, while others have faded from our memories. The film "Reptilicus" has the distinction of being one of those movies that everybody seems to remember, but it is usually followed by unkind remarks. Even I have to admit that "Reptilicus" is perhaps, the worst giant monster movie ever made. Not so much for the human elements or other technical aspects. It's just that the monster itself is so bad. I still love the name though.

The film also boasted one of the great movie posters of the 60s. Of course the poster's creature bore no resemblance to the actual film's creature. Oh, the wonderful days of film exploitation.

A prehistoric reptile's tail is unearthed and begins to grow into a complete creature. Scientists are baffled by this strange occurrence and before you know it, the creature escapes from the lab where it was being studied and starts destroying the city of Copenhagen. Yes, even the city of Copenhagen has problems with giant monsters.

The film was directed by Sidney Pink and starred Carl Ottsen and Ann Smyrner.

This is indeed a fun film if you just want to watch it for the unintentional laughs. A wonderful "B" epic.

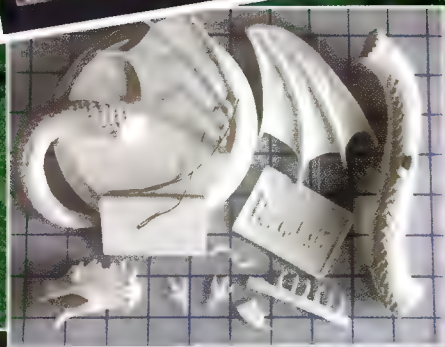
"Reptilicus" has made a comeback of sorts during the last year with books on the film and limited edition toys from Japan. There is also the threat of a film comeback. God save us from the return of "Reptilicus."

Of course, any resurgence cannot be complete without a model kit based on the character. That is where Al Rebioro comes in. He had the courage to sculpt a kit of the beastie. I think there was one done years ago, but my memory is fading these days.

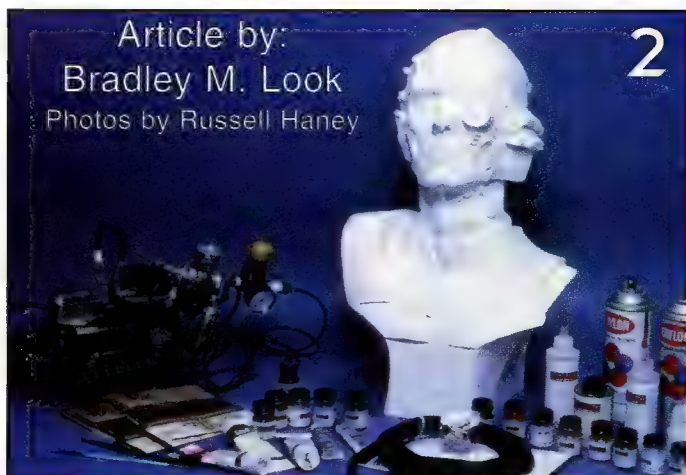
Anyway, this was a neat little kit to build and render. The color scheme was hard to pin down since the creature in the film was lit up with all kinds of different lights.

Another chapter has been written and closed with the addition of "Reptilicus" to the model kit world.





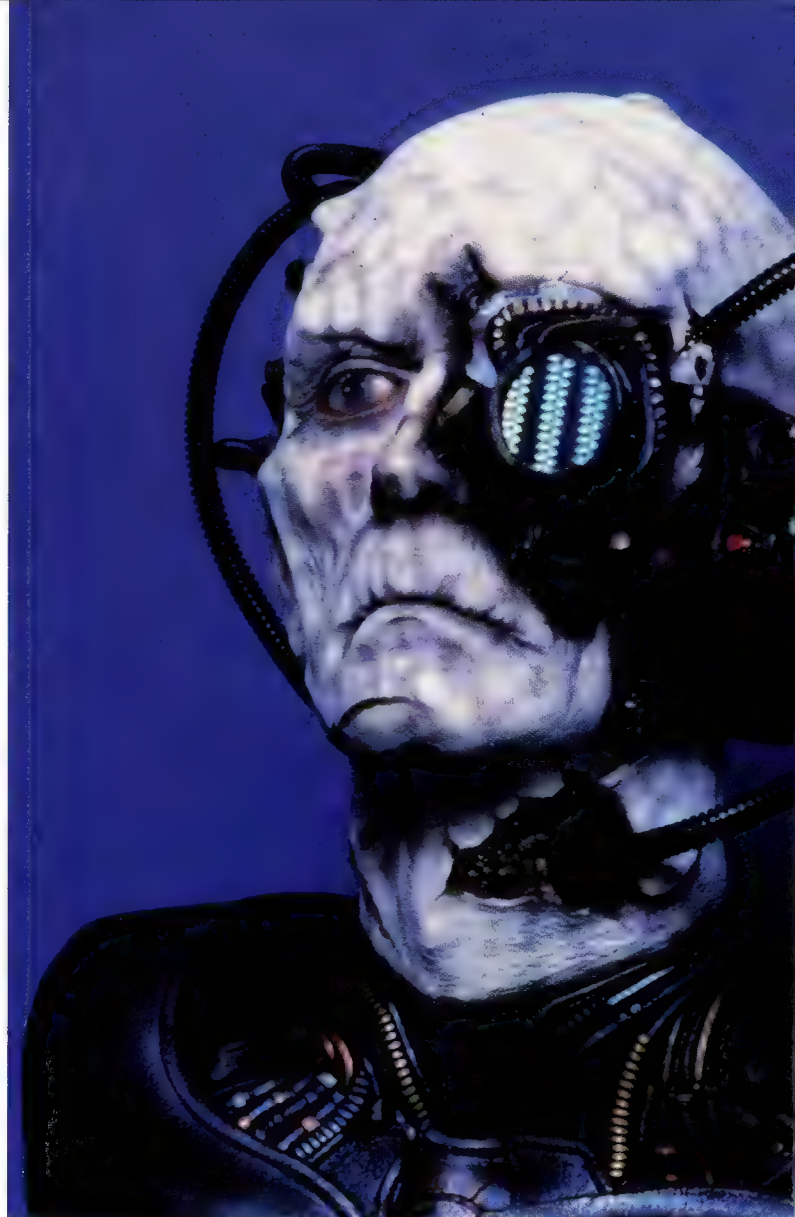




Article by:  
Bradley M. Look  
Photos by Russell Haney

2

## THE BORG:™



# Airbrushing STAR TREK'S™ Most Infamous Villain!

**P**repare to be assimilated as LL Creations LLC launches the first in a series of life size busts, based on the world popular television series STAR TREK™. The series of alien busts are aptly called the Michael Westmore's Aliens of STAR TREK Signature Series.

The 1:1 scale heads were the brainchild of Michael Westmore and fellow makeup artists, Jeff Lewis and Bradley M. Look. With a worldwide fan base, the three thought that bringing out a line of life-size busts based on the hit series franchise would be a natural. Based on the strict authenticity of the character makeups, the three artists teamed up to create the ultimate collectable for the discriminating fan and modeler.

The Borg bust is a life-size sculpture based on the actual background actor Mark Major, who has frequently portrayed this alien species for the series. For those not familiar with the Borg, they're a nasty group of humanoids that like to assimilate other civilizations through the implanting of cybernetic devices, which effectively strips them of their individuality to that of a shared consciousness

of the collective.

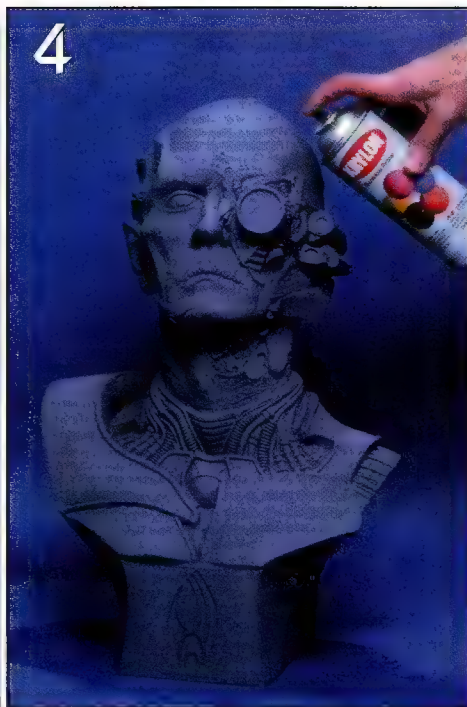
Renowned sculptor Jake Garber (whose sculpting credits include "Independence Day," "Godzilla," "Stargate," and "First Contact") refined and enhanced the life-cast sculpture of Major. Garber spent weeks meticulously crafting the detail while being supervised by Westmore.

The Borg bust is being offered in three choices of limited editions: unpainted, painted and cold-cast bronze (**Photo 1**). Each piece includes a Certificate of Authenticity from LL Creations LLC and Michael Westmore as to the authentic look of the Borg and states that the busts have been officially licensed through Paramount Pictures.

The modeler's unpainted version contains four pieces; the 1:1 scale head, a length of black tubing, holographic circle (for the eye piece) and an acrylic ruby jewel (for the side helmet). Also contained with each bust are painting instructions and a color photograph of a finished Borg for reference.

When Fred DeRuvo (the founder and executive Publisher of *Modeler's Resource* magazine) was first





approached about the Borg bust, he asked if it would be possible for a detail step-by-step photo breakdown of the painting of one of the heads. So, here for the first time, we will unveil the entire painting process of one of STAR TREK's most popular aliens. And remember, resistance is futile . . .

### Getting Started

Here is everything that was used to paint the Borg (*Photo 2*). Besides the materials which come with the kit, the other items shown in this photo were utilized in the painting process: the Iwata Smart Jet air compressor, the Iwata Eclipse HP-CS gravity feed airbrush, Delta Renaissance Foil, Canson disposable palette paper, Kryolan Sandable Primer and Crystal Clear, Model Master Acryl from Testor Corp. and thinners (as well as airbrush cleaners), disposable mixing cups and paint brushes.

Because the original Borg paint scheme was done with makeup products, it was extremely important to find a line of model paints that could be mixed so that a close facsimile of the original color could be created. Model Master Acryl from the Testors Corp. was chosen as their brand of model paints are readily available in most hobby stores across the country. There are a few exceptions to other paint lines and those have been noted in the text.

While there has been every effort made so that there is virtually no visible seam on the finished bust, if there are any slight imperfections, you can remove them by using fine sandpaper #600 (*Photo 3*).

Before you prime the bust, remove any surface dirt with a mild soap and water. This will also help to remove any mold release. Rinse off all soap residue and dry bust completely. We also suggest that you further clean the surface of the bust with a 1" brush and 99% alcohol. Let dry completely.

In a well-ventilated area (*Photo 4*), Krylon Gray Sandable Paint Primer has been sprayed over the entire bust. Several light sprays will be necessary to give the head an even coverage. You will also find it important to turn the head upside down when spraying so that you don't miss hard to reach areas. Allow the primer to dry completely before



• Borg Article: Continued Next Page •





moving on.

### Painting

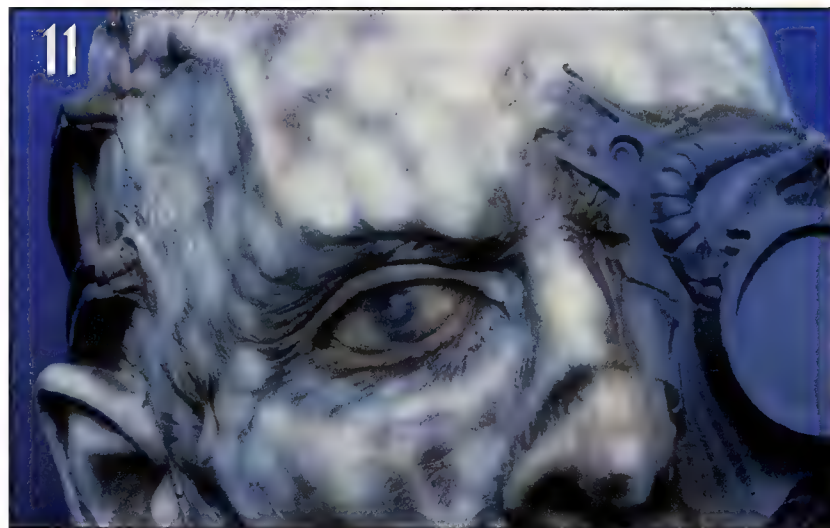
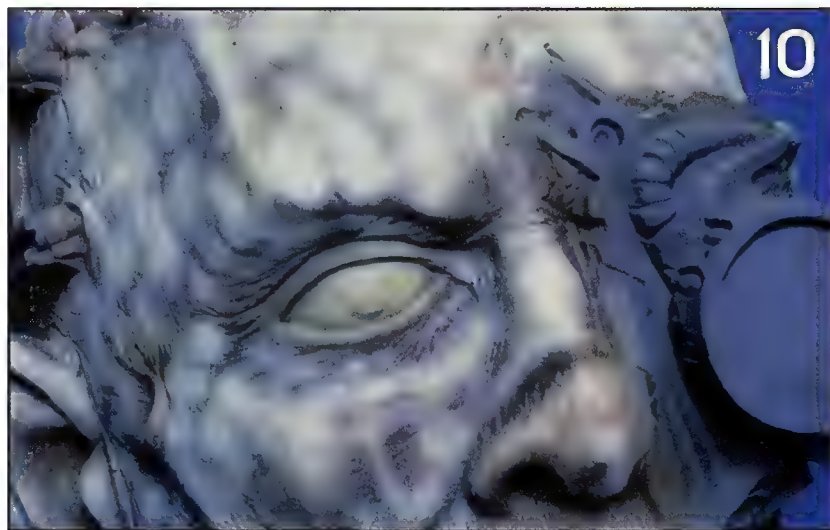
To begin the painting process, mix the following death flesh color: 70% Flat White #4769 to 30% Raw Sienna #4608 (*Photo 5*). It may be necessary to thin down the paint so that it will easily flow through your airbrush. If that is the case, use Acryl Thinner #50496. After you finished airbrushing, run Acryl Cleaner #50497 immediately through the brush. For stubborn paint, use Dried Paint Solvent #50498.

To emphasize hollows of the face, mix 40% Napoleonic Violet #4613, 10% US Navy Gray #4847 and 50% Skin Tone Shadow Tint #4604 (*Photo 6*). This shading color was airbrushed around the right eye socket, then under the cheekbone, on the side of the nose, and finally, under the jawbone. Some additional color was sprayed into the neck cords.

This step helps to establish the hollows of the face giving it a more three-dimensional appearance. The color was airbrushed on lightly avoiding a heavy-handed look.

Now, it's time to start the Borg mottling skin tone. Mixing some of the Acryl Thinner #50496 with Rust #4675 to give it a more transparent quality, lightly spray over the head in a very broken fashion (*Photo 7*). If you look at the palm of your hand closely, you'll notice the random coloring of the skin. This is what you're attempting to duplicate.

Moving on, mix 90% Sandgelb #79 with 10% Flat Black #4768 (*Photo 8*). This new color was airbrushed over different sections of the head, allowing some of it to overlap the previous color. This secondary color will heighten the mottling effect. But again, it's important to stress to keep



the airbrushing irregular to impart a more natural appearance.

Next, a mixture of 90% Flat White #4769 and 10% Sandgelb #79 are blended together, creating a pale butter color. Airbrushing this over the two colors gives the skin it's highlighting (*Photo 9*). Now, if you should wish to further accent the skin coloring, go back and add more shading and highlighting.





## The Eye

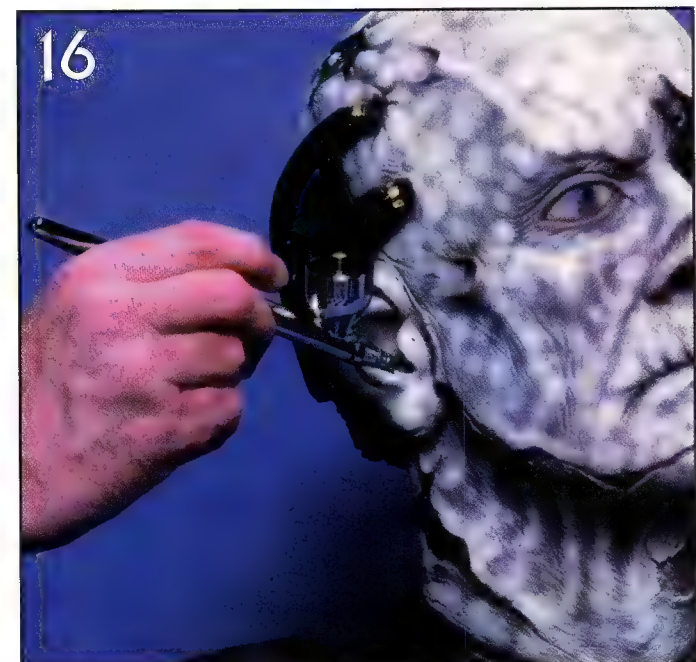
We're now ready to paint the Borg eye. To create the white of the eye, mix a few drops of Sandgelb #79 into Flat White #4769. A sickly jaundice appearance for the eyeball was the approach desired here. The eye white can be applied either the traditional way with a brush or with an airbrush (*Photo 10*).

The iris should be painted using US Navy Blue-Gray #4847 (*Photo 11*). Once this is dry, paint the pupil with US Navy Blue-Gray #4847 to which several drops of Flat Black #4768 have been mixed in. The pupil should be painted so that it appears large and dilated. Haze lightly over the iris and pupil with thinned down, white eye color to give a dead fish-eye effect. Thin down Guards Red #4632 and very carefully paint in small veins using a 000 brush. Now our eye looks bloodshot. You can even further the worn eye by applying the thinned down Guard Red #4632 on the table of the eyelid.

**Note:** To give your Borg eye a more professional looking job, find a metal washer that is the same size as the pupil. Using a clear packing tape, press the washer onto the adhesive side so that there is excess tape all around. Apply a second piece on top. Press the two pieces together so that the washer is sandwiched between them. With an X-acto knife, carefully remove the tape from the center of the washer. You now have a makeshift eye stencil. Airbrush through the washer using the US Navy Blue-Gray #4847. Remove the washer stencil and with a steady hand, blend out the color so that the iris has no sharp edging. Now with the pupil mix, replace the washer stencil and airbrush through it. Follow the rest of the directions as listed with the hazing and veining.

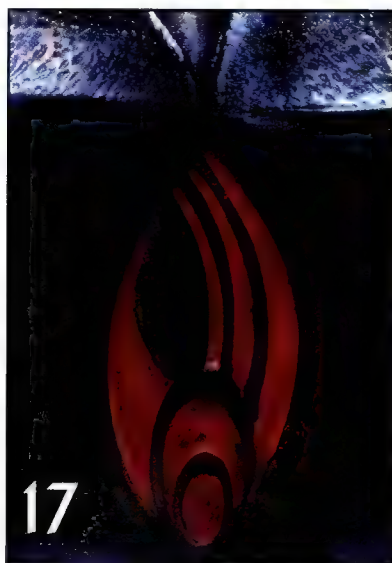
## Borg Costume, Helmet & Base

We're now ready to paint all the black elements to the bust. Because of the problem of overspray, the helmet pieces were painted by hand using Flat Black #4768, being extremely careful not to get any of it on the skin. The collar was also painted by hand, down about two inches to that of the collarbone. From there, the rest of the costume and base were very carefully airbrushed so that the overspray didn't get onto the skin (*Photo 12*). Apply a second coat of Flat Black #4768 where needed.



• Borg Article: Continued Next Page •





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Once the base coat was dry, Gun Metal #4761 was airbrushed over the black, which gave the metal pieces a more metallic appearance.

A third color was then airbrushed over the black elements, a mixture of Aluminum #4677 and Gun Metal (*Photo 13*).

Liquitex Antique Bronze was then dry brushed over areas of the helmet, costume and base. The intensity was built up with a second application (*Photo 14*). Using a brush or a sponge, Liquitex Copper (*Photo 15*) was then added to the tubes on the costume, as well as sections of the helmet and eyepiece. To sharpen up edges on the mechanical pieces, Liquitex Silver was dry brushed.

To give the illusion of a drop shadow around the helmet and eyepiece, Com Art "Smoke" was airbrushed (*Photo 16*).

If you care to emphasize the Borg symbol on the front of the base, first start by carefully brushing Guards Red into the recessed areas. To make the red more solid will require a couple more additional coats of paint. Once this was dry, a latex sponge was used to pat Flat Black #4768 over any red that accidentally got outside the recess. Gun Metal was then patted on over areas of the Flat Black (*Photo 17*).

### Finishing It Up

When you're satisfied with the paint job, the bust should be sealed with three light coats of Kryolan Crystal Clear Acrylic Spray. Be careful not to get any drips (*Photo 18*). Always remember when spraying, do it in a well-ventilated area.

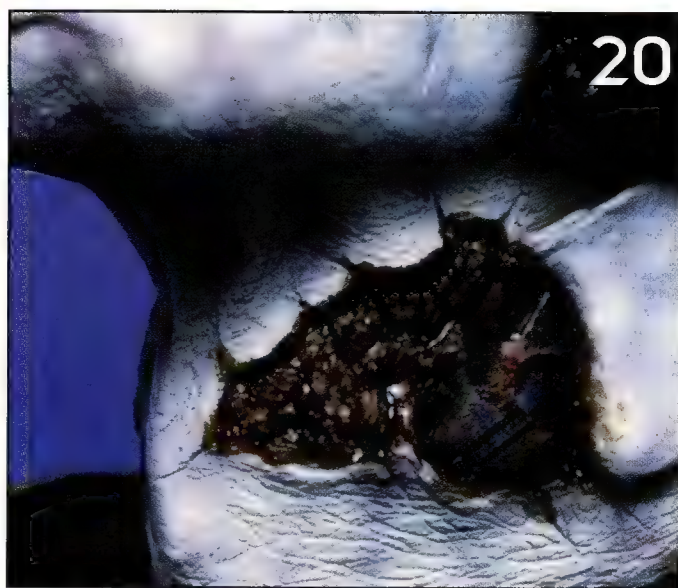
For a more realistic looking eye, a 5-minute epoxy was mixed on a disposable palette and brushed over the surface. Care must be taken so that bubbles are not created when mixing epoxy (*Photo 19*).

On the television show "STAR TREK; VOYAGER" the makeup artists mixed caramel food coloring and K-Y Jelly together for the Borg's blood. This idea was modified for the bust. Instead of K-Y Jelly, the food coloring was mixed with Liquitex Gloss Medium and applied to areas of the wounds for a dried blood effect (*Photo 20*).

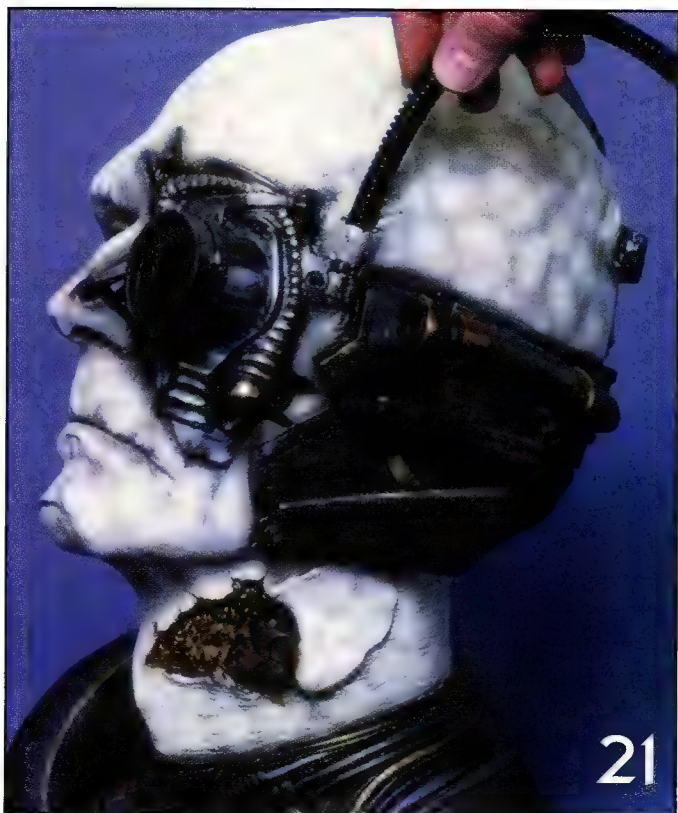
Now, taking the black conduit that comes with the bust, decide where to connect it. Once that's determined, cut the



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tubing and glue into place with 5-second glue or epoxy (*Photo 21*).

Another way to give the bust a more dramatic look was the application of Delta Renaissance Foil, which can be purchased in most hobby stores. You will need the foil in gold, silver and copper. To use, apply Renaissance Foil Adhesive on the areas of the bust you want foiled (*Photo 22*). Simply press the foil to the surface so that the shiny side is up. Rub the plastic with your finger. Peel the foil off. A metallic finish will be left on the surface. After you're through, seal the foil with either Kryolan Crystal Clear or Ceramcoat High Gloss Varnish.

Using the color photo included with the bust for reference, glue the ruby jewel in place (*Photo 23*). Finally, the backing on the holographic paper is peeled off and carefully pressed into the circular eyepiece (*Photo 24*).

And there you have it, a technologically advanced Borg of your very own!

Many thanks again to Fred DeRuvo for allowing us the opportunity to premiere the Borg bust in this wonderful magazine. Also, we'd like to thank our photographer, Russell Haney, for all his hard work.

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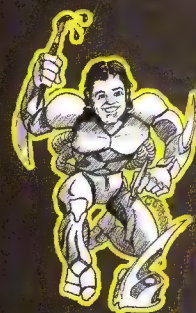
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## GARAGE KITS ARE SUCH EASY PREY!



with Jerry Buchanan



*"I don't know what's in there, but it's weird and pissed off"*

- Clarke from John Carpenter's, *The Thing*.

**W**hat Clarke is referring to is the subject of this installment of GKASEP. When John Carpenter's *The Thing* debuted in 1982, it received little fanfare. Overshadowed by *E.T. The Extra-Terrestrial*, the movie basically fell into obscurity. Over the years however, it has become a cult classic spawning a whole slew of garage kits.

Carpenter's movie was a remake of the classic *The Thing From Another World* which was released in 1951. But instead of having one, distinctive alien, he wanted to remain faithful to the novella *Who Goes There?*, by John W. Campbell and create a formless alien that could absorb the body of its victim and imitate it perfectly. With Rob Bottin and Stan Winston's groundbreaking special effects, *The Thing* produced some of the most startling visuals ever seen on film.

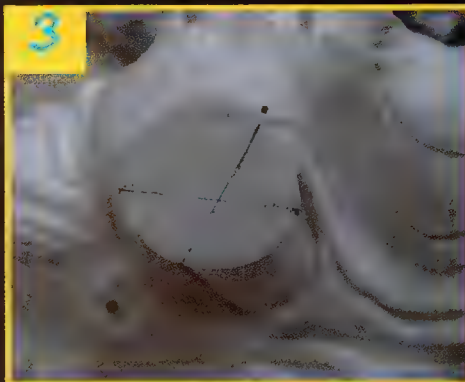
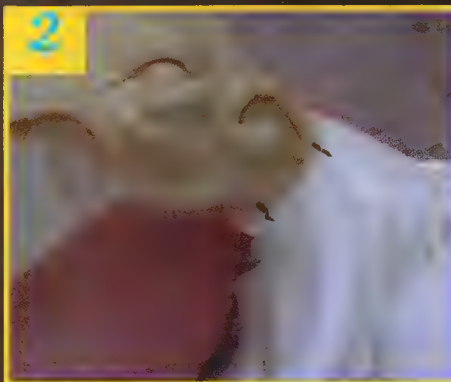
After decimating a Norwegian camp in Antarctica, the Thing makes it's way to an American outpost in the form of a dog. Once in the kennel with the rest of the real dogs, it attempts to imitate them. However, its transformation is brought to an abrupt halt when Clarke, the dog handler, discovers it. This nightmarish scene is forever immortalized in resin with Nightmare Collectibles' Kennel Dog! This big, 1/4 scale solid resin kit is 8 1/2 inches

long with a 10-inch long base. It depicts a grotesque, amorphous mass consisting of various dog parts and some other appendages that the Thing perhaps acquired on some alien planet.

This kit was a breeze to build. Seamlines were practically nonexistent. I did choose to pin each piece so that it would be easier to transport. Each leg was pinned with a small piece of coathanger wire. Due to the size of the neck, I had to use an old technique to ensure the holes lined up for the pin. I first made two marks on each side of the neck and head pieces (*Fig 1 & 2*). I then took a ruler and connected the marks forming an X-shape (*Fig 3 & 4*). Holes were then drilled in the center of the Xs for perfect pin alignment. By the way, this kit gives you the option of using two heads - one with mouth closed, the other opened.

After a quick washing and priming, I was ready to paint. I first laid down base coats of paint. The base was sprayed with a flat brown and the dog parts were sprayed with a medium flesh color (*Fig 5A*). The dog's body was then given a messy wash with a dark red color. *Figure 5* shows the wash being started. Work in sections and blot out any excess with a damp paper towel. *Figure 6* shows the finished body. The spider legs and alien hands were given the



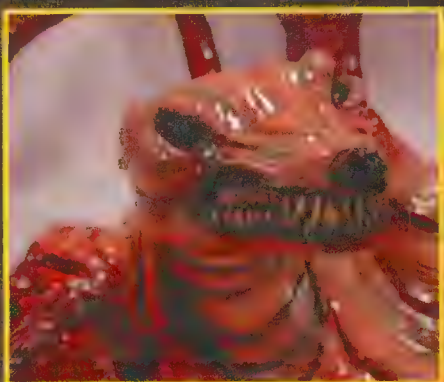


same wash but the excess was not blotted (Fig 7). This made them darker than the overall figure. When the wash was dry, the body and heads were airbrushed with a light shade of flesh. I made sure to only hit the raised areas so as not to obscure the previous wash. The tentacles on the base were painted with a medium red color. To simulate veining, I loaded my Sotar 20/20 airbrush with a dark red color. I gently sprayed fine lines in vein-like patterns all over the body. I then misted over them with the light flesh color to make them appear to be under the surface of the skin. The inside of the mouth was painted with a fleshy pink/red color. The gums were given a wash of purple and the teeth were painted an ivory color. The kit up to this point is depicted in Figure Seven.

The finishing touches were next. The mouth was masked off and the lips were gently airbrushed with black. The eyes and nose were painted in black and the nose was dry brushed with a dark brown color. For variation, the alien hands were given a purple wash and the claws were painted tan. The deep creases in the dog's body were shaded with black. This is really evident if you look at the neck. Various sections were given a coat of Tamiya Clear Red to simulate blood. This is concentrated at the front of the body. I was careful not to overdo it. White goo was made by mixing white paint with Tamiya Clear. This was applied in drip patterns around the alien hands. The entire kit was then given a gloss coat with Tamiya Clear.

I really enjoyed painting this kit. It was a good exercise in painting alien skin and recreating gore. It also gives you plenty of freedom to experiment. Since the Thing was forever changing, who's to say that it wasn't purple and pink at some point during the transformation? Have fun!

Nightmare Collectibles, P.O. box 612094, Port Huron MI 48061-2094  
Phone: (810) 385-9727 Sculptor: John Guenther  
Internet: <http://community-2.webtv.net/blixstudios>







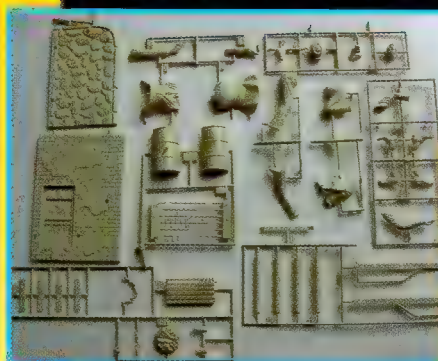
**W**ell, Crimestoppers, here is one kit that I never had as a kid, so of course, I was extremely happy to hear that PL was going to be producing this gem. I actually do have an original Aurora Dick Tracy that I purchased a few years before Polar Lights decided to reissue it, which is fine, as far as I'm concerned. I have the original and the reissue and since I have both, I can build the reissue and still leave the original in its pristine state, in its box. Either way though, I've never been one to hang onto these kits just because they may be worth something one day. I have an original Aurora Batmobile™ in the box that I will probably build, can you believe that? Kids today. No respect...

Anyway, let's get back to Dick - can't leave him hanging on the wrought iron railing, can we? There are a number of things I like about this kit right off the bat. First and foremost is the action pose that has been created into the kit. Dick is obviously on the trail of a suspect, with drawn revolver in mid-climb. It's pretty authentic as far as the comic strip goes. The other thing I like about this kit is the fact that, like our Forgotten Prisoner, there are a variety of surfaces and textures to paint and detail, from clothing, to bricks, to steel, to garbage and lots in-between. Because of this, it's pretty much dictated that the kit will have to be built and painted in subassemblies if using an airbrush, or will require lots of masking or painting by brush. Like our Forgotten Prisoner friend, all the parts in this kit required a warm, soapy washing and air drying. Gluing parts together in small groups came next and then priming followed that, which allowed me to finally get down to the real work of painting and detailing!

I was surprised at how easily the fire escape ladder, handrails and top platform went together. All the pegs on each step fit into the provided holes very nicely and just a few dabs of Tenax or Ambroid welded them together just as nicely. The matching pieces for the metal poles on the ground, as well as the garbage cans, also mated well. Only tiny seams remained. I left the ones on the sides of the garbage can, but gently sanded the ones off the poles.

Dick himself went together without much effort and, for the most part, seams were in correct places on clothing, etc. For those that were where they shouldn't be, I gently sanded them away.

**Left: All the parts for this kit!**  
**Below: Rustall, a four-part product (paint, black wash,**



**flat coat and actual dust), that creates a realistic looking rust was applied to various parts of the Dick Tracy model for that worn, used, rusty look.**





When painting all the individual parts, you can paint the fire escape separately, along with the bars that go in front of the windows, the garbage can and a few other incidentals. When it comes to Tracy, I felt that it was best to glue the larger pieces together and simply mask off parts that needed to be protected from over spray (where necessary), since I was using an airbrush for the larger areas and flesh tone on the face. For the detail on things like the tie, the socks, the hat band, etc., I used a good ol' paint brush.

The largest areas to paint are the ground and the back wall made up of bricks. I chose three colors that were close in color range to brick, and sprayed them in no apparent pattern over the face of the wall, over a flat brown. To render the grout or recessed areas, I painted the entire surface first, then after it dried completely, I sealed it with a clear dull coat. Then, I essentially brushed down a thin wash of white (or light) paint, then wiped it off the surface leaving the lighter paint in the crevices. I'm sure you have your favorite way of accomplishing this same task. (Just as I tell my college students with Windows programs that often have more than one way of doing the same task...the way that works best for you is the correct way!) I used the same technique for the bottom of the base; however, I used Bon Artiste Charcoal as the finishing touch to darken the crevices.

The rest of Dick Tracy went together easily and only the painting and detailing was a bit time-consuming. He's now finished and heading off to capture Flat Top, Prune Face and all the rest of the gang of looney-bin criminals trying to stay out of his reach!



**The sculpted detailing on the face, above, and we're almost done, below!**





"B"-Line Movies presents...

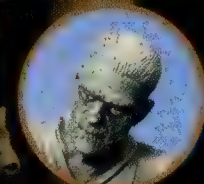
# THE RESURRECTION OF IMHOTEP



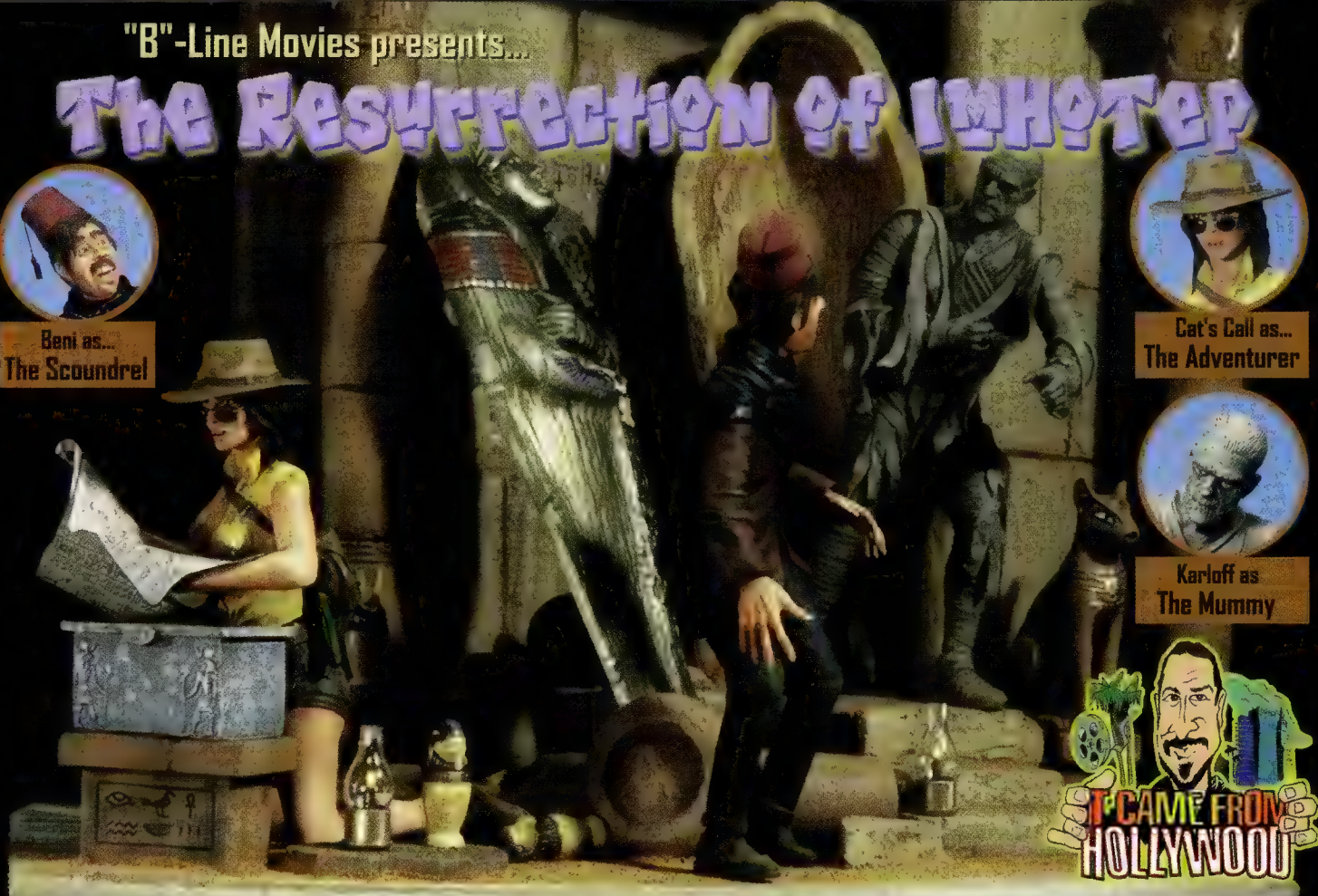
Beni as...  
The Scoundrel



Cat's Call as...  
The Adventurer



Karloff as  
The Mummy



## with Hilber Graf

I'm very passionate about action adventure movies, e.g. Indiana Jones, The Seventh Voyage of Sinbad, King Solomon's Mines, you name it. When Universal Studios released a new version of The Mummy in 1999, merging action films with their classic horror genre, I was elated. To me, it was having the best of both worlds.

Polar Lights had just reissued Aurora's kit of The Mummy and I was suddenly inspired to depict my own version of old gauze face's resurrection. At the time of this writing, The Mummy Returns was about to be released to movie theaters and Tomb Raider, based upon the popular video game, was to make its big screen debut shortly afterwards. Rather than duplicate a scene directly from one of these movies, I decided to blend elements of all these films to create my own tale. Sort of a movie I'd like to see made.

### Planning the Expedition

Dusting off my fedora and dragging an old bullwhip out of the closet, I watched my VHS copy of Raiders of the Lost Ark for the umpteenth time. It was easy to

imagine Lara Croft in the lead role, doing her Tomb Raider thing. I visualized "Indiana Jane", led by a shifty-eyed, untrustworthy guide, unearthing sacred scrolls deep within a lost Egyptian tomb. By doing so, they unintentionally awakened a cursed, long dead mummy. Not really an original idea on my part, but nevertheless, a good story line for a fantasy-horror diorama.

Polar Lights released an original kit based upon the 1999 movie containing a very nice 1/8th scale weathered sarcophagus and diorama base. This matched the reissued Aurora Mummy almost perfectly. Other great items to create my mummy's tomb were provided by Toy Island's Mummy Playsets, luckily available as inexpensive closeouts at Kay•Bee Toy stores. My featured characters included parts of SideShow's Mummy and Werewolf of London action figures plus the lovely "Cat's Call" female jungle explorer kit available from Modeler's Resource® (Photo 1).

With my duffel bag packed with supplies and an airbrush tucked into my shoulder holster, I was ready for a model-building adventure!

### All Quiet on the Set!

My approach to doing story dioramas is like a movie production in miniature. I write my "script" - my story line - design the "set" - my model scene - and select figure kits for my "actors." I often construct the set first, determining the spatial relationships between figures and features of the diorama. I try keeping the audience's viewpoint in mind and from what angle they will most likely see the diorama. It's easier for me to make the figures conform to the features of the base, rather than the other way around.

Repeated viewings of the 1932 and 1999 versions of The Mummy formed the basis of the diorama's design. The original mummy movie was primarily a back lot production, shot at Universal Studios in the Hollywood hills with some second-unit footage filmed in Southern California desert locales, plus a couple stock film library shots of Egypt. Much of the set decoration was effective, if not really a correct depiction of Egypt's real locations. The 1999 film was designed to be as accurate as possible, based upon ancient architecture, religion and myths.

Exterior locations on the remake were





composite matte paintings, models and miniatures combined with live action. Hamunaptra, the City of the Dead, was filmed in Morocco. A full sized set was built on the location of a 400-year-old Portuguese fort erected inside a dormant volcano crater. Temple and tomb interiors were constructed of plaster-covered wooden sets on studio sound stages. I was very influenced by their use of hieroglyphics, statues and temple columns.

Starting with a 12"x20" oval basswood plaque for the base, I fabricated tomb walls from 1/4" thick model airplane plywood sheet and a piece of scrap lumber (Photo 2). Screws, nails and Elmer's wood glue firmly secured these parts together. Sandstone bricks were cut from 1/4" and 1/2" foam sheet, attached to the wood walls via a hot glue gun (Photo 3). I sanded the stone edges to form breaks and damage. A wall section with hieroglyphic impressions was scrounged from Toy Island's Mummy play set and glued to my tomb interior. The markings indubitably were nonsensical gibberish, but it added cool details to the wall.



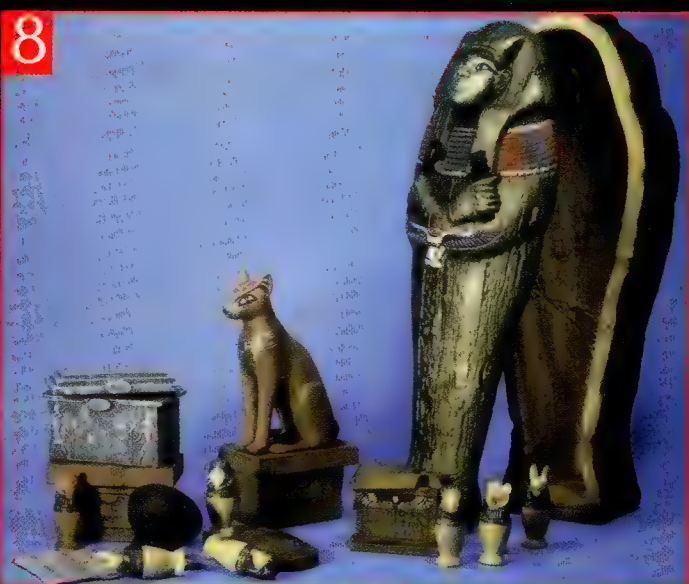
I've experimented with a Woodland Scenics product called Subterrain Foam Putty. This is a spackle-like paste developed for surfacing styrofoam hills and groundwork on model railroad layouts. It clings to the smoothest of foam surfaces and carves and sands easily when dry. The sanded surface replicates worn concrete or stone very well and cracks are simple to add with a dental probe or similar scribing tools (Photo 4).



An orange-tan paint was sprayed on the entire base and tomb structure. "Fleckstone" decorative texture spray paint gave the base edges an appealing faux stone look (Photo 5). Ground paint pigment color was brushed into wall cracks and crevices for shadows, then fixed permanently in place by a light dusting of Testors DullCote. Lighter shades of base coat color were dry brushed over the tomb walls as highlights. I picked out the hieroglyphs in Terra Cotta, Black, Dull Blue, green, Egyptian stone columns were the next task (Photo 6). These had a highly recognizable shape and were very different from Greek or Roman equivalents. I used the column capital from Aurora's Mummy kit and a plastic 35mm film container as master parts for creating RTV molds (Photo 7). Resin castings were poured and these parts assembled into a pair of decaying tomb columns. Damaged and crumbling areas were added by allowing a Dremel tool fitted with a grinder to skip across their surfaces. These completed columns were then painted and weathered to match the walls.







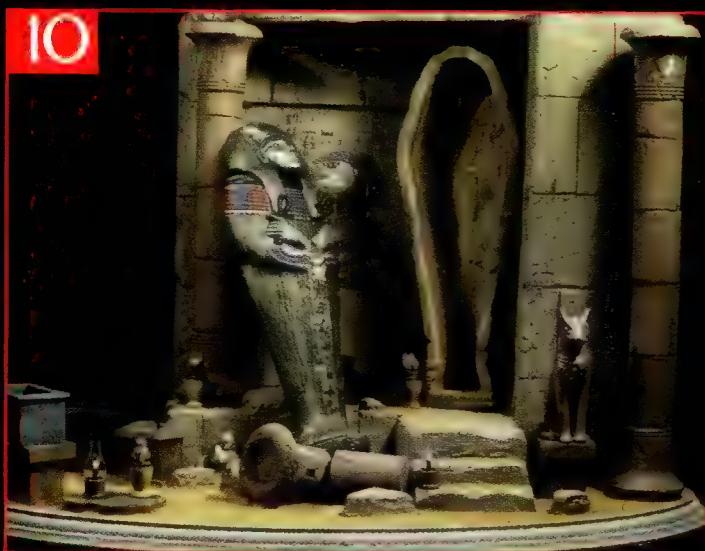
In my opinion, Im-Ho-Tep's sarcophagus was the best feature of Polar's 1999 Mummy kit. It was sculpted with a nice rotting wood surface and distressed interior. I assembled it according to kit instructions, minus the inner lid (Part #36), which was unnecessary as the real coffin lids were hollow. The seams were a bit obvious, however, but fairly easy to fill with epoxy putty. The sarcophagus exterior was finished to resemble gold leaf with painted markings (Photo 8). My tomb set was then decorated with "set pieces" of Egyptian stone chests, canopic jars and an Isis cat statue provided by Toy Island's play set and SideShow's Mummy action figure.

Miniature lighting can become an obsession. After installing a micro bulb or two in a couple mad scientist lab scenes, I graduated to scaled down versions of neon signs, miniature fluorescent tube lighting and full-blown fiber optics in spaceships. This tomb scene cried out for torchlight or lanterns. I opted for miniature lanterns, as they were easier to create and a beginner level electrical project. A pair of tiny glass hurricane lanterns came from a dollhouse supply store, fitted to scratchbuilt plastic lamp bases. Each base was wired with a 1.5-volt micro bulb, powered by a single AA battery hidden in a partial sarcophagus attached to the diorama base. Then a miniature slide switch was soldered to the red positive wire between the battery holder and the micro bulbs (Photo 9). I attached these little lamps to foreground spots on the base, hiding the wiring beneath stone rubble and sand. More fine grain sandstone was glued to the base to represent the tomb's sandy floor. When powered on, the completed tomb set became very effective (Photo 10).

#### Directing the Actors

Miniature actors can be temperamental, never seeming to fit correctly into their environments or posed unnaturally. It's very wise to carefully plan out figures before assembly. During the planning stage I roughly calculated where everything and everybody were supposed to go. The base construction was executed to follow this plan, altering the locations of items when necessary for fit or eye appeal.

My three actors were to depict a specific story line, which was to be clearly understandable to the viewer. A female field archaeologist and her seedy guide had broken into a burial chamber deep within an Egyptian tomb. Here she discovered some ancient scrolls,







## The rendering stages of Karloff's Im-Ho-Tep and Beni, the Scoundrel

and eagerly read the hieroglyphics. Unseen by her, it awakened a mummy. I liked the mixture of the stylish 1932 movie and Tomb Raider.

I tackled Im-Ho-Tep first. I've met modelers over the years that criticized Aurora's Mummy kit because it didn't resemble Boris Karloff in makeup. It was never intended to be Karloff. Aurora's sculpture was of Lon Chaney Jr. when he appeared as Kharis in *The Mummy's Tomb* (1942), *The Mummy's Curse* (1944) and *The Mummy's Ghost* (1944). Karloff only appeared in the original mummy film.

I wanted my mummy to be Karloff and switched the kit head with the excellent likeness from SideShow's monster action figure. The toy hands were used, as well. The kit was assembled more or less according to the instruction sheet, only lowering the left arm a touch. Additional torn gauze bandages were fashioned from strips of A+B epoxy putty (Photo 11). It was probably because of the original molds' age, but part seams were very evident once the kit was assembled. A fair amount of puttying and sanding was needed to hide these.

Jack Pierce's mummy makeup was a triumph of early horror film. Karloff endured several hours of tedium which involved the actor being covered with beauty mud and Fuller's Earth, a clay-like substance used for thickening cloth, then baking him with rubber, tissues, and various chemicals to wrinkle and age his face and hands. His body was then wrapped in rotting bandages. When finished, Karloff could hardly talk. This incredible creation had only a couple minutes of screen time in the final cut of *The Mummy*.

Painting the mummy was a challenge, as I wanted him to have a dried out appearance like the tomb, but not blend into the background. After priming, I spray painted the entire figure in a base coat of Floquil's Concrete. Burnt Umber shadows under the bandage folds were easily accomplished by brushing on powdered paint pigment. Powdered pigments stained the base coat and the

subtle feathered transitions between colors resembled air brushing. A light overspray of Testor's DullCote set the powder. Various shades of Floquil's Deck Tan and Old Concrete were dry brushed to highlight bandage texture. Karloff's wrinkled face and hands started as Old Concrete, lightened with Dirty White. Washes of greens, off-blacks and oranges were brushed on, settling into deep recesses in the skin. Light shades of miscellaneous pale greens and Old Concrete were then dry brushed over the raised highlights (Photo 12). Pigment dust, mixed to match the sandstone tomb floor, was brushed onto the mummy's feet.

I spent extra time to carefully paint Karloff's eyes. The eyeballs were colored Partha's Bone White with pupils of Tauren Brown and black iris. I added tiny dots of white to the edge of the pupils, known as "catch light," which added a sparkle of life to the eyes. As a finishing touch, I covered the eyeballs with a wash of Tamiya's Clear Red.

I now turned my attention to the guide. SideShow's Werewolf of London figure wore 1930s style clothing and represented a small stature man, perfect for my interpretation of Beni, the greedy and treacherous scoundrel from 1999's *The Mummy*. As a joke, Polar Lights included Tim Burton's decapitated head as part of their *Sleepy Hollow* kit. I loved the goofy expression and replaced the one on SideShow's figure with this great character. The werewolf hands were switched with a spare pair from Aurora's *Dracula*. I posed the action figure so he was looking backwards over his shoulder, then superglued all the joints. Its joints were filled with A+B putty, which also provided the short cape and fez hat (Photo 13).

Painting Beni was simple, mostly in Partha's acrylics. I habitually utilize artist's oils for faces and hands as they create very warm flesh tones. As a finishing touch, a miniature tassel made of thin thread was added to the fez. Like the mummy, I dusted Beni's lower extremities with sandstone powder (Photo 14).

• Im-Ho-Tep...Concludes Next Page •





15

Modeler's Resource® produces some very appealing resin female kits in 1/8th and 1/6 scales. My favorite is "Cat's Call," a sort of Indiana Jane jungle explorer. Expertly sculpted by Joe Laudati, the stock kit goes together easily, making it a welcome addition to anyone's collection of tasteful girlie pinups.

A wedge was cut out behind each knee and the legs were dunked in nearly boiling water for a few minutes to soften the resin. I then bent them into a kneeling position. A similar procedure reposi-



16

tioned her arms so she could hold the Egyptian scrolls. A little A+B epoxy putty filled resulting gaps and most of the construction was quickly completed (Photo 15).

Artist's oils were my first choice for Laura's skin tones. Various brands of acrylic paints from my paint box supplied her clothing and equipment colors. I completed this great figure by attaching a pair of rose-tinted sunglasses from a Laura Croft action figure and paper scrolls packaged with SideShow's Mummy (Photo 16). Once again, I added sandstone dust to the boots.

Each figure was fitted with a mounting pin to match holes drilled into the diorama base. Five-minute epoxy glue quickly fixed them to their positions. After prolonged

study, I noted spots on the tomb floor where additional sandstone was needed. A few drops of glue and a sprinkle or two of sand corrected problem areas.

Setting this large completed scene on display in my living room, I stepped back and allowed it to sink into my senses. Now, if only Hollywood would make a horror-adventure film that looked like this, I'd be a happy man.



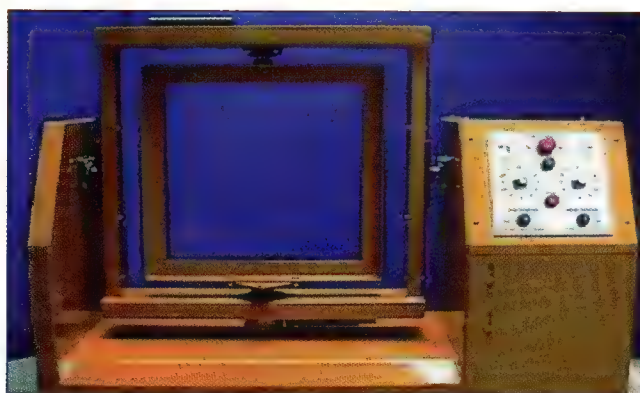
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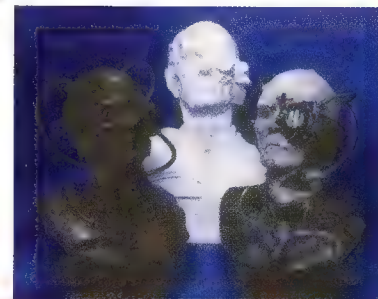
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# AT THE NEWSSTAND



## *Dixième Planète*

Here, apparently, is the only French magazine dealing with "goodies and models," as they like to say. This magazine is edited by the group, *Histoire & Collections*.

Their one issue shown above, "2001: A Space Odyssey" will be translated into English before the end of the year.

Looking through these mags, I wish I had continued with the French I began in junior high and high school.

Overall, there is a good mix of Sci-Fi and figure-related kit material for the modeler and the pictures are very well done. Some concepts within the articles can be determined by looking at the photos themselves, while others require the knowledge of the language.

There are sections in the magazine that highlight new comic book products, new videos and DVDs/CDs as well as new toys, action figures and models. For more information on this publication, please contact them through their Internet site at: <http://www.dixieme-planete.com>

## *Kitbuilders #39*

This latest issue of KB boasts coverage of Godzilla, the King of the Monsters. Some of the highlights include:

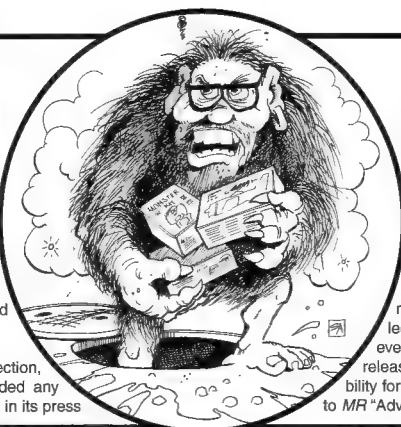
- Godzilla vs Megararis
- Batro Gozi 1992 Godzilla
- Godzilla Gets a Replacement Head
- Kaiju Korner: Spotlight on Sculptor Takao Yamakawa
- Memorabilia Spring 2001 (England Show)
- Frightvision Show

These articles and others by Martin "Budgie" Cage and Joy Kenyon are included in this issue. Kitbuilders is 64 pages and published quarterly (partial color) and is for mature modelers. For more information, contact them at: Kitbuilders, Inc. 320 S. Jefferson St, Woodstock, IL 60098, E-mail: [reznhedz@enteract.com](mailto:reznhedz@enteract.com) • Tel/Fax: 815.334.1540



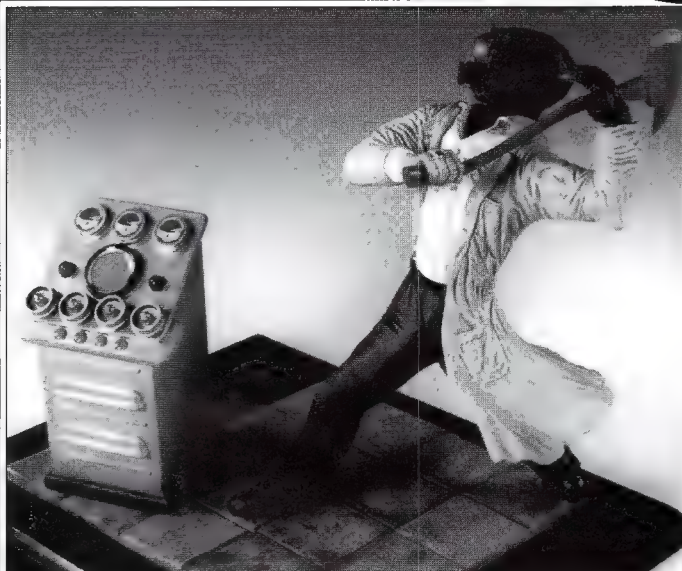
# Strange New THINGS

• Placement in this section is free of charge, as room permits. Send all pictures/information to: **Modeler's Resource®, Attn: Strange,** 4120 Douglas Blvd, #306-372, Granite Bay, CA 95746-5936.  
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## Coming at You!

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### CultTVman..

Creature Arts presents *The Fly*, an all new resin kit in the classic Aurora tradition. The pose captures the moment in the movie when the anguished monster goes on the rampage, destroying the equipment that created him. This is one kit that Aurora should have made!

This 1/8th scale cinematic creature was brought to life by sculptor S.M. Clark, and contains 10 resin parts including the base and nameplate. It features waterslide decals for the equipment panel. The box art was created by Ron Gross, best known for the artwork on the original issue of the Polar Lights Jupiter 2.

The kit sells for \$99.95 plus 4.25 postage, and can be ordered online at <http://culttvman.com> or you may send payment to CultTVman, PO Box 7041, Atlanta GA 30357-0041. Overseas postage is \$10.



### Arne Jerde..

has sent us pictures of his newest kit, **Frankenstein Holding Girl**. Frankenstein is holding a pretty girl in a graveyard and he is standing next to Dracula's tombstone.

Dracula's hand is thrusting out of the ground reaching up to get the girl and a goblet of blood is spilt on his grave. Frankenstein is about 15" tall, so this is a big kit. The kit consists of 10 solid resin parts. The sculptor is John Frey, a newcomer, but as you can see, he is excellent. Check out the detail and the girl's sweet face.

Arne is producing this kit (molding, casting, selling). This kit sells for \$140 retail, plus shipping. Contact info is: **Arne Jerde, 3015 Eastern Ave #39, Sacramento, CA 95821** Tel: 916-483-0990 • [ajerde@earthlink.net](mailto:ajerde@earthlink.net)

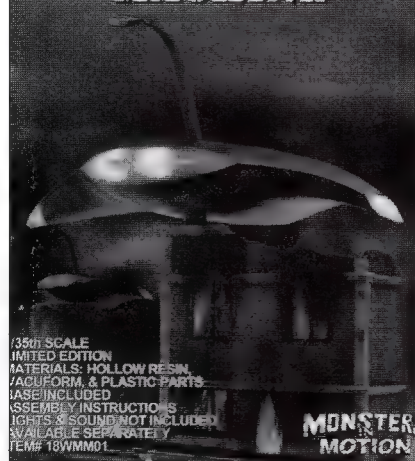
### Monsters in Motion..

This incredible War Machine model kit is cast in hollow resin, features a 13" wingspan (1/48 scale), and has an excellent street destruction display base (\$125.00).

The most amazing parts of this kit are the light and sound features (additional cost of \$69.99)! The War Machine Light and Sound Chip plays the sounds of alien laser blasts (both rapid and pulsating) recorded from the actual film. The light mechanism features a central pulsating red light, along with several stationary green lights. When fully assembled with the light and sound chip, this is an incredible piece that must be seen and heard to be believed.

Contact **Monsters in Motion** for more information at: [www.monstersinmotion.com](http://www.monstersinmotion.com) or Tel: 714.577.8863 • Fax: 714.577.8865 or via E-mail at: [webmonster@monstersinmotion.com](mailto:webmonster@monstersinmotion.com)

### ULTIMATE WAR MACHINE



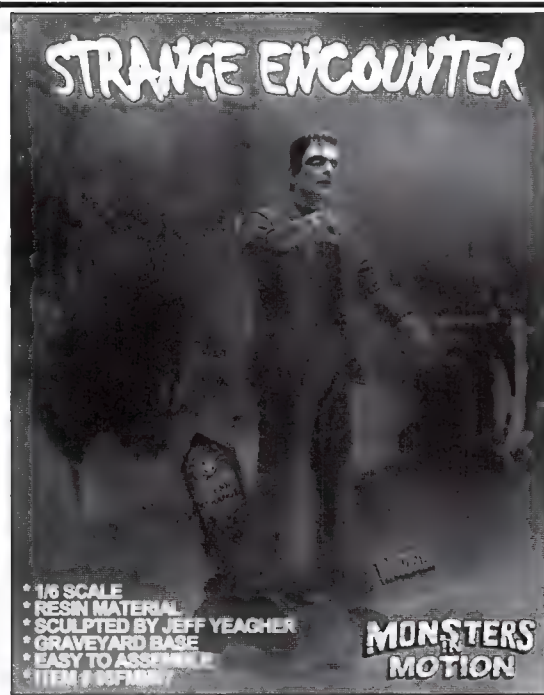




### BMW - Burroughs Model Works...

is new to the model-producing scene and is offering a number of new kits including, from left: Cyclops: Remembering Sinbad (1/6 scale). Kit includes five pieces in solid, off-white resin at a cost of \$69.00 plus \$6.00 s/h. Troglodyte: Primal Rage is next, in 1/7 scale and includes six pieces also in solid, off-white resin at a cost of \$55.00 plus \$6.00 s/h. Centuar: Death of a God is the third kit and is produced in 1/6 scale in seven pieces in solid, off-white resin at a cost of \$78.00 plus \$6.00 s/h. The last kit on the right is an original kit that serves as the company's logo, titled The Experiment. This kit is four inches high, cast in two pieces in solid, off-white resin at a cost of \$13.00 plus \$4.00 s/h.

All kits are sculpted by Blake Burroughs and cast by Jimmy Flintstone. For more information on these kits, please contact them at: **BMW - Burroughs Model Works, Blake Burroughs, 1105 E. Boynton St., #4, Marion IL 62959 Tel: 618.998.1430 • E-mail: 2quake@gte.net**



### Monsters in Motion..

One of the newest kits from our friends in Southern California is featured in this issue's "From the Lair of the Craftbeast" by Bill Craft.

This monster of a kit is produced in 1/6 scale resin with seven parts, solid and hollow parts. Sculpted by Jeff Yeagher. A graveyard base is also included.

Contact **Monsters in Motion** for more information at: [www.monstersinmotion.com](http://www.monstersinmotion.com) or Tel: 714.577.8863 • Fax: 714.577.8865 or via E-mail at: [webmonster@monstersinmotion.com](mailto:webmonster@monstersinmotion.com)



### Alfin Art Studios..

presents Dracul. This solid resin model kit includes: Dracul, base, metal nameplate, signed and numbered certificate of authenticity. Bust is 10 inches tall and limited to 300 castings. A completely finished, painted bust is limited to 200 castings.

Cost is: 79.00 Irish Punts or 100 Euros + 32 cents plus postage and packing. Sculptor is Alfred Tait Doak.

Postage and packing: Ireland: 4.30 punts or 5.47 euros; England: 4.50 punts or 5.72 euros; Overseas: 20 punts or 25.40 euros. Please allow 28 days for your order to arrive.

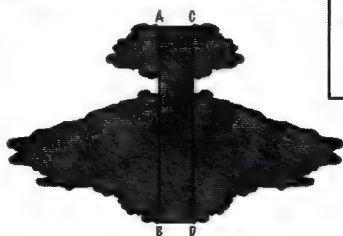
Contact **Alfin Art Studios, 9a Iveagh Buildings Patrick Street, Dublin 8 Ireland Tel: 014545303 or 0863335806**



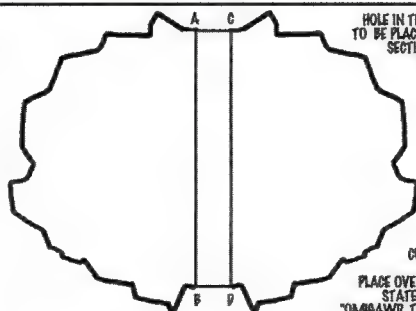
DETAILING, PAGE 1  
THESE PIECES MAY BE CUT OUT AND ADDED TO YOUR WALL SECTIONS FOR ADDED REALISM. THE MOSS AND HOLE DETAILS MAY BE PASTED IN PLACE, OR LEFT LOOSE, FOR LATER REMOVAL OR MOVEMENT.



SKULLS DETAIL-  
CUT OUT, PASTE ON WALL  
NEAR BASE.



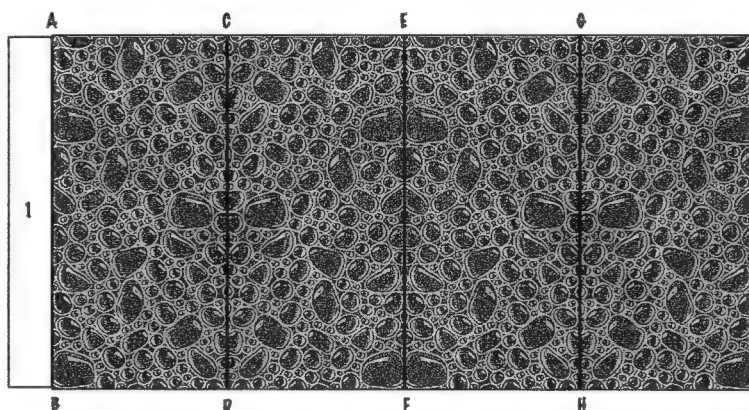
MOSS DETAIL-  
CUT AROUND EDGE.  
FOLD A-B & C-D.  
PLACE OVER WALL SECTION.  
MAY BE CUT INTO  
TWO PIECES.



HOLE IN THE WALL DETAIL-  
TO BE PLACED OVER A WALL  
SECTION WHEN IT HAS  
BEEN PARTIALLY  
DESTROYED.

CUT AROUND EDGE.  
FOLD A-B & C-D.  
PLACE OVER WALL SECTION.  
STATE DRAMATICALLY:  
"OMGAWD, THEY BLEW IT UP!"

TOWER PATTERN  
EDGING DETAIL MAY BE ADDED FOR EFFECT.



CUT AROUND OUTER EDGE.  
FOLD A-B, C-D, E-F & G-H.  
APPLY GLUE TO TAB 1, THEN LAY UNDER OPPOSITE EDGE TO MAKE A SQUARE TUBE.

### Godiva Graphics...

presents their latest project, The Paper Palace Project. The CD-Rom should work with just about any art-related program and contains all the patterns the modeler/hobbyist needs to print out, cut and paste a custom model castle or dungeon. There are seven different wall textures, in two different lengths, plus towers, ramps and walkways. Also included on the disk are various door patterns to attach to the walls, as well as other bits of detailing such as piles of bones, hanging moss, torches, battlements and portals.

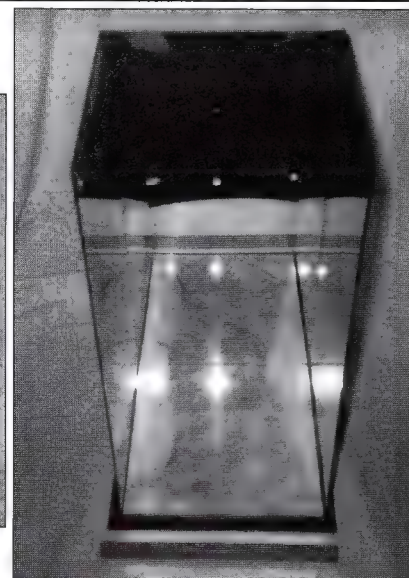
For gamers, there is even a "hole" over a wall, which has taken a hit to indicate the damage. The walls hook together with a loose tab system and allows joints at any angle. While the castle will stand on its own fairly well, the producers recommend using balsa, Styrofoam™ or cardboard filler for extra durability in gaming. The scale works well with most miniatures games.

The CD-Rom disk retails for \$10.00 and on North American mail orders, Godiva Graphics pays the shipping and handling. Cost is \$2.00 s/h outside of North America. For more info, contact them at: **Godiva Graphics, 3017 Dogwood Dr, Louisville KY 40220** or E-mail: [nightmart@aol.com](mailto:nightmart@aol.com) • Tel: 502.456.5013

### USG Corporation...

announces new Aquacast ultimate cement that offers high performance and quick demolding time. Aquacast is offered in white and is compatible with all types of sealers. The product is easy to use and requires only the addition of water. After the slurry is mixed mechanically for between two and five minutes, it is ready for casting.

For more info, contact them at: **USG Corporation Industrial Products, PO Box 806278, Chicago IL 60680-4124** or call 1.800.487.4431 or on the Internet at: [www.gypsumsolutions.com](http://www.gypsumsolutions.com)



### Creative Cases...

offers a slew of different size cases as protection for your models against dust, germs and general uncleanness!

Cases are made of plastic and include either a plastic or wood base and some also include wood base and plastic or marble insert.

For more info, contact them at: E-mail: [creativecases@aol.com](mailto:creativecases@aol.com)  
<http://hometown.aol.com/theclairvoyant66/myhomepagebusiness.html>



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## Rebellion Creations...

presents 1966 BATURA (tm), 1/12th scale resin kit with vac-form canopy set, 20" length. Complete interior, rollbar assembly, wheels and tires (resin only), multi-piece upper body and wraparound lower body/chassis with turbine-insert. Detailed assembly manual with photos. Price is \$125.00 each kit, plus \$20.00 (shipping/handling/insurance via Priority Mail, Continental U.S. only - anywhere else or multiple orders, inquire first). Checks or money orders only, NO CASH or credit cards. 4 - 6 weeks for delivery (but sometimes can get kits out in under two weeks). This is a resin model kit and is only recommended for experienced modelers.

Contact: **Rebellion Creations, 531 Bedford Rd., Las Vegas, NV 89107 Tel: 702-878-0390 • E-mail: rebellion@coam.net or InfinityReach@hotmail.com • Internet: http://communities.msn.com/InfinityReach or www.coam.net/~rebellion**

## Weird Stuff™...

announces the release of a third series of Monstrous Magnets™. The set shown consists of six, 1 3/4" sculpts by Ed Repka, featuring nostalgic schlock monsters; Vampire Girl, Shocked Phantom, Werewolf, Weird Invader, Ghost and Orlock. They are available for \$30.00 (postage paid) as a ready-to-paint set, or for \$52.00 (postage paid) as a pre-painted set.

Also new is the first addition to the Hed Bang-r's™ bobbing head figure line: Retron: Invader from Mars™. This B-movie bobber is an original design with a 50s feel. Retron™ is 8" tall, consists of four parts along with a pre-installed metal spring and optional bobbing antenna. He can be yours for only \$60.00 postage paid.

To order, send check or money order (made payable to **Ed Repka**) to: **Weird Stuff, 2106 Meadow View Rd, Westfield NJ 07090**



## N & T Productions...

out of England has quite a few busts and kits available for your building pleasure. Shown are just a sampling: The Guardian of Gotham in 1/6 scale, solid resin, 10-part kit; Grimlock, the Dwarf bust, The Joker bust, Jason Mouse, Pinhead Mouse, Freddy Mouse, Spidermouse, Supermouse and Batmouse caricature models.

Models/busts range in price from £10.99 to £150.00 each. Sets of various models/busts can be purchased for approximately £175.00.

Busts are approximately 8.5" tall. Most kits include painting instructions and photo(s) of finished kit/bust.

For more information on these or their entire line of models/busts, please contact them at: **N & T Productions, 19 Marina Dr, South Shields, Tyne & Wear NE33 2NH England Tel/Fax: +44 (0) 191 4563741 www.nt-productions.com**





# THE SIGHTS & SOUNDS OF MODELING!

with Bill Craft

Welcome back to the wonderful world of films on DVD and the music from those films on CD that have influenced the model kit world.

## CLOSE ENCOUNTERS OF THE THIRD KIND

Columbia / TriStar Home Entertainment

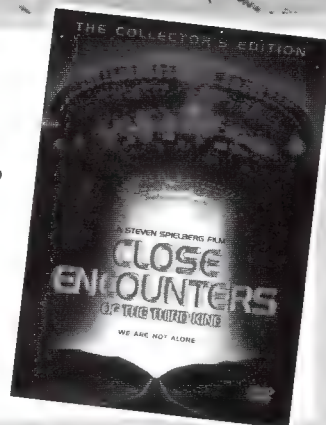
Finally released at last. For those of you who are fans of this film or for those of you who have been waiting for the DVD release, here it is. It will not disappoint you. This is a two-disk set jammed packed with almost anything you ever wanted to know or see on this film. In addition to the widescreen presentation, you will feast your eyes on the making-of documentary, a 1977 featurette called "Watching the skies," 11 deleted scenes, filmographies and theatrical trailers.

This DVD release has been digitally mastered and is presented in 5.1 sound.

Originally released in 1977, "Close Encounters" was directed by Steven Spielberg and starred Richard Dreyfuss and Teri Garr. The astonishing visual effects were created by Douglas Trumbull and the music was provided by that guru of the baton, John Williams.

This is a truly wonderful disk set and a definite "must have" to any collection.

The aliens from the film, as well as the spacecraft, have been created in kit form in years past, but it seems that as of late nothing new has hit the shelves.



## JAWS 2

Universal Studios home video

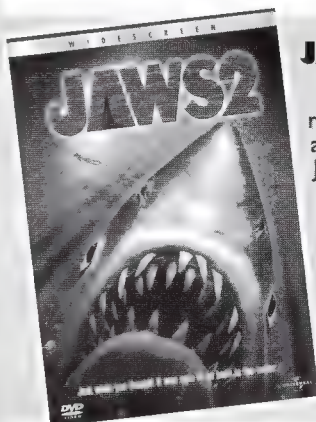
All right so "Jaws 2" is not on the same level as the original film, but it does have some redeeming qualities. Released in the summer of 1978, "Jaws 2" was directed by Jeannot Szwarc and featured the return of Roy Scheider, Lorraine Gray and Murry Hamilton. Also on board was John Williams who did his usual wonderful work on the film's score.

What I find amazing about this disk is all the added material that is included. The folks at Universal must have decided to give this film the royal treatment, as far as extras are concerned. I enjoyed the deleted scenes as well as the making-of documentary.

Our story concerns the disappearance of vacationers at Amity island some years after the original "Jaws." It is up to Roy Scheider to once again convince the locals that a new predator has begun making meals of people again.

You may want to rent this one first before you decide to buy it. I can almost guarantee that you will not be disappointed.

New models and action figures based on "Jaws" are still being released.



## THE FALL OF THE HOUSE OF USHER

## THE PIT AND THE PENDULUM

MGM Home Entertainment

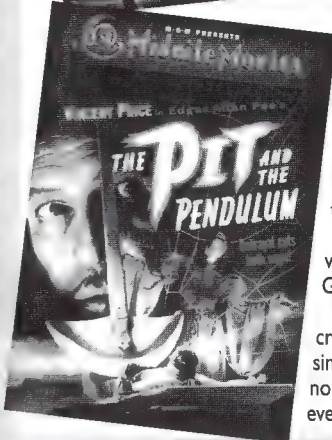
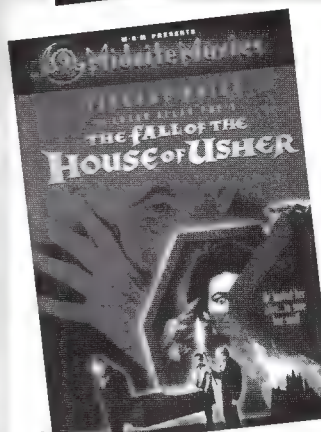
Fans all over the planet have been waiting for these two DVD releases. Both films are available separately for a real low price that you can't afford to pass up. These are basically no frills disks that contain voice-over commentaries by director Roger Corman and the original theatrical trailers.

"The Fall of the House of Usher" was released in 1960 and starred Vincent Price as a madman who buries his sister alive to keep her from leaving the family house. Or so it would seem.

Released in 1961, "The Pit and the Pendulum," also starred Vincent Price and legendary female horror icon Barbara Steele. Price is driven into madness this time by his unfaithful wife and her lover. Vincent Price gets the last laugh however.

Both of the films are presented in widescreen and for me at least, still hold up today. Gothic horror at its finest.

Only a handful of really good kits have been created on Vincent Price. His likeness is crucial and since the majority of his roles he portrayed required no makeup, I think the task of capturing his likeness is even more difficult.



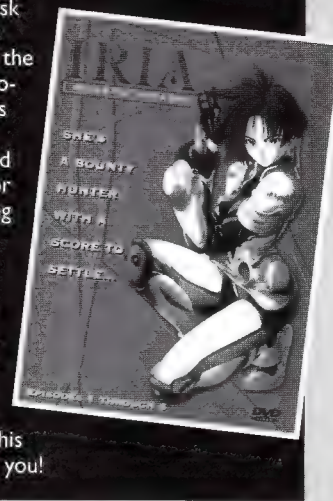
## IRIA, ZEIRAM: THE ANIMATION

Image Entertainment

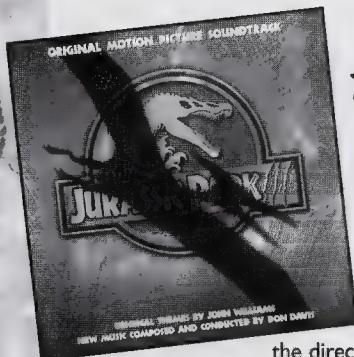
Not being a fan of much anime, I was hard-pressed into checking this DVD out. I am, however, a fan of the live action Zeiram films, so I felt an obligation to check this disk out. I was pleasantly surprised with what I saw. I got to see just how Zeiram, the most dangerous life form in the galaxy, came to be as well as how Iria, the babe bounty hunter, got started.

This disk contains six episodes of the Japanese produced series and it has been dubbed in English for non-speaking Japanese people like myself.

Like I said before, if you are a fan of the live-action films, then this is a disk for you!







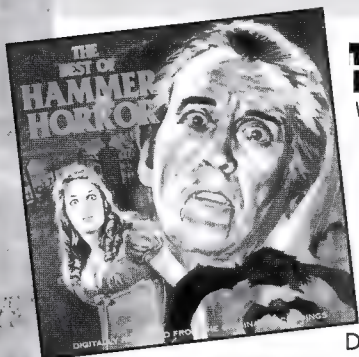
## JURASSIC PARK III

Composed by Don Davis  
Decca Records

[www.universalclassics.com](http://www.universalclassics.com)

Where to start? That is the question. Anyone who has to follow in composer John Williams' footsteps, who scored the first two films, has a mountain to climb indeed.

They needed a fresh approach from the director's standpoint, so it is only fitting that the score should accent that new direction as well. Don Davis' work on "JP III" is very much in stride with this film. Once the action gets going, which doesn't take long, the music kicks into high gear. There is not much time in the film for many solemn moments, so I think the music works well in this film. Davis also works in the Williams' themes from the first two films, but has them subdued until the final act. A bit over 54 minutes of dino music on 16 tracks awaits the listener. Also included is an 8 page gatefold insert containing full color stills from the film.

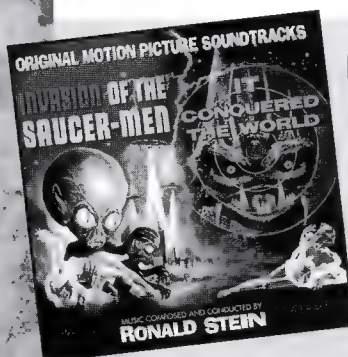


## THE BEST OF HAMMER HORROR

Various Composers GDI Records  
[www.gdirecords.com](http://www.gdirecords.com)

For those of you who may have missed the individual CD releases, here is what I'll call a greatest hits collection from those original releases. Contained on the 26 tracks of this 66-minute CD are themes from Hammer films such as "The Devil Rides Out," "Frankenstein Must

Be Destroyed" and "Scars of Dracula" just to name a few. Veteran Hammer composers such as James Bernard and Harry Robinson are featured. There is also an 8-page booklet with notes and full color poster reproductions.



## INVASION OF THE SAUCER-MEN

and  
**IT CONQUERED THE WORLD**

Composed by Ronald Stein  
[www.perceptorecords.com](http://www.perceptorecords.com)

This is certainly a fun soundtrack we have here. Composer Ronald Stein was a very busy man in the old days of "B" movies. These are but two of his works on one CD.

One cannot get any more "B" than these two films. If it were not for Mr. Stein's music for these films, they may not have been as much fun to watch today.

Both of these films tell a tale about visitors from outer space. "Invasion of the Saucer-Men" tells the story about "little green men" who have only been seen by teenagers which the adults of the film don't believe. It is more funny than horrific, even though I would imagine that audiences in the 1950s were pretty scared of those little guys. "It Conquered the World" has a bit more seriousness to it. An evil alien using mind control, threatens to take over the world.

Applause all around for the release of this oldie but goodie. In the mist of some of the repetitive scores of today, a release from the good old days is refreshing to the senses.

The 24-page color booklet contains extensive notes on the two films as well as rare black and white and color stills. There are also magazine and poster reproductions.

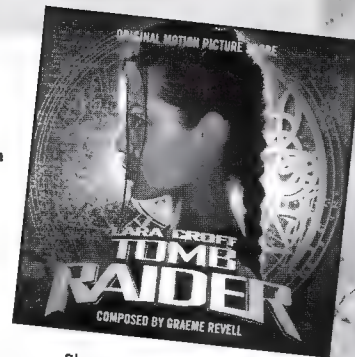
## LAURA CROFT: TOMB RAIDER

Composed by Graeme Revell  
Elektra Records [www.tombraidermusic.com](http://www.tombraidermusic.com)

Veteran film composer Graeme Revell, have given us a real treat here. Contained on this 49-minute CD on 15 tracks is nothing short of pure energy driven music. Perfect for the kind of film that "Tomb Raider" is.

There is not much in the way of composer or film information in the 4-page booklet that comes with the CD, but there are a number of stills from the film.

I liked this score a lot. The film itself may not have been a 10-plus, but the score certainly is.



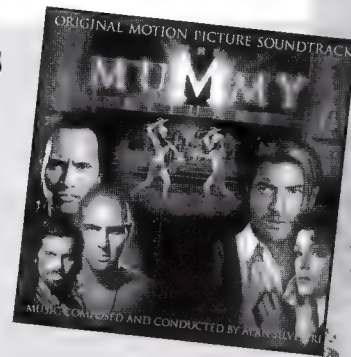
## THE MUMMY RETURNS

Composed by Alan Silvestri  
Decca Records [www.universalclassics.com](http://www.universalclassics.com)

Mr. Silvestri does his best on this film project, but falls short of the work already laid down by Jerry Goldsmith on the original film.

I tried to get into this score several times, but was simply unable to get past all of the deliourous-change ups in the themes.

The 12-page foldout doesn't offer us any insight into the film or the composer, but it does contain many color stills from the film. The disk contains over 73 minutes of music on 19 tracks. This score, I feel, is for completests only.



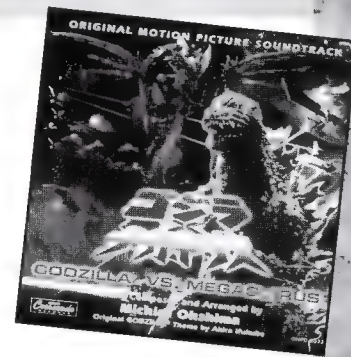
## GODZILLA X MEGAGUIRUS

Composed by Michiru Oshima  
GNP Crescendo Records  
[www.gnpcrescendo.com](http://www.gnpcrescendo.com)

No, you are not seeing the same score from last issue. This is the U.S. release of the Japanese score. A redesigned booklet and notes about the film, in English, and a collection of full color stills is included in the 9-page insert.

At least now you don't have to pay for the expensive import.

Oh, and by the way, in case you forgot, I really loved this score.



## SPECIAL SECTION. NEED SOMETHING TO SCULPT? HOW ABOUT KITS BASED ON THIS?

### SHE / VENGEANCE OF SHE

Composed by James Bernard  
and Mario Nascimbene  
GDI Records [www.gdirecords.com](http://www.gdirecords.com)

More newly released music from the classic Hammer horror films. The disk contains over 77 minutes of music on 40 tracks as well as a 20-page, color-still-laden, booklet. Have we not had enough kits based on Raquel Welch and Elvira? How about Ursula Andress or Olinka Berova? Hubba Hubba!





# SHOWTIME!

**Show Promoters:** Please feel free to fax, e-mail or mail us information about your upcoming event and we'll post it here. Thanks! As room permits, information is placed on a "first-come, first-served" basis when received from promoters only. We do not search out this information. **If your show is not listed here, it is because we did not receive anything from you.**

Send all show information to: Modeler's Resource, Showtime!, 4120 Douglas Blvd, #306-372, Granite Bay, CA 95746-5936 Fax: 916.784.8384 e-mail: modres@quiknet.com.

*Information as published was submitted by the entity involved and if there are any discrepancies or inaccuracies, please contact that specific group or organization for clarification and/or correction. Modeler's Resource would request the individual submitting organization then notify Modeler's Resource of any corrections and/or changes they deem appropriate. We would then be pleased to publish any copy correction or adjustments.*

## • SEPTEMBER •

### • ***The 10th Annual Model Show:***

presented by Cape Cod Scale Modelers Association and Centerline Hobbies, Sept. 23rd, 2001 at the Hyannis Elks in Yarmouthport, MA. Contact Info: e-mail: Ron at 508.394.5513 or Jeff at jh125@capecod.net or Rich at rreingo@capecod.net

### • ***Carolina Slam-A-Rama:***

presented by IPMS/Spartanburg Scale Modelers, Sept. 29, 2001 Spartanburg, SC. Contact Info: e-mail: dlots@spartanburg.net or Tim Kirkland, P.O. Box 414, Roebuck, SC 29376 Tel: (864) 587-9710

### • ***Kitbuilders Model and Toy Show:***

Sept 30, 2001 at the Hillside Holiday Inn in Hillside, IL. Call 815-334-1540 for details. Guests include Forry Ackerman, Brinke Stevens and Glori Ann Gilbert. Cash prizes for our model contest.

## • OCTOBER •

### • ***DRONE-A-RAMA:***

Stay tuned for more information on this event held in the United Kingdom or visit their site at: [www.dronemagtvmc.com](http://www.dronemagtvmc.com)

### • ***IPMS Vancouver Fall Model Show & Swap Meet:***

October 6, 2001, 9:00 A.M. - 4:00 P.M at the Bonsor Recreation Complex - 6550 Bonsor, Burnaby, BC, Canada. Contact: Scott Hall, Phone : 604-524-8037 • e-mail: scottdhall@hotmail.com • Contact: Kevin Brown Tel: 604-939-9929 • e-mail: ipmsmail@home.com or on the Web at: <http://members.tripod.com/~ipms>

### • ***Rocky Mountain Model Expo (ROMMEX):***

A three-day event to promote the hobby, in Colorado Springs 26-28 Oct 2001! Le Baron Hotel ((719)-471-8680), Model Contest (Military, Auto, Sci Fi/Anime, Real Space, Aircraft, Figures, Gaming Pieces, and Ships), Vendors, Demonstrations and Swap Meet. For details contact Steve Kiernan (719)-282-3093 or e-mail: ampscs@codenet.net

### • ***Chiller Theatre:***

You've heard of this mega-event. Multiple times a year. Catch it this coming **October - Sheraton Meadowlands Plaza, East Rutherford, NJ.** The walking zombies, model kits, scream queens, contests, film screenings, autograph sessions and everything else you've come to know and love will all be on hand! Call the **Chiller Hotline** at 201.457.1991 for updated show information and guest lineup. Check them out on-line at: <http://chillertheatre.com/>

## • FEBRUARY 2002 •

### • ***MODEL FEST '02:***

SAME SHOW, NEW LOCATION and LARGER ROOM! Plastic Model Contest and Swapmeet to be held at the Seaside Park (Ventura Fairgrounds), 10 West Harbor Blvd. Admission is \$5.00 per person. State Parking Fee Additional. Adjacent to Ventura AMTRAK Station. For more information, contact: Vernon Morseman at (805) 658-8138

## • MARCH 2002 •

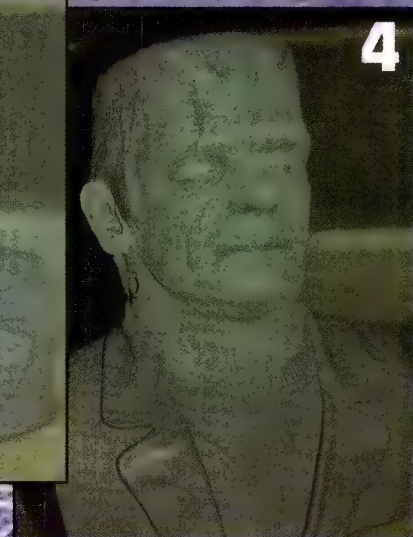
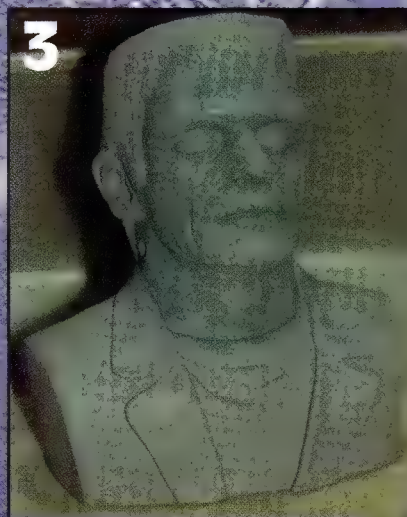
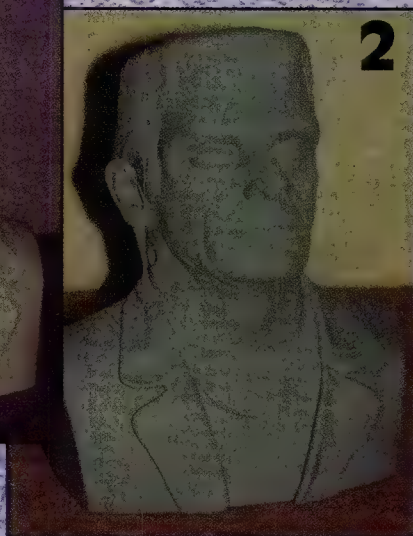
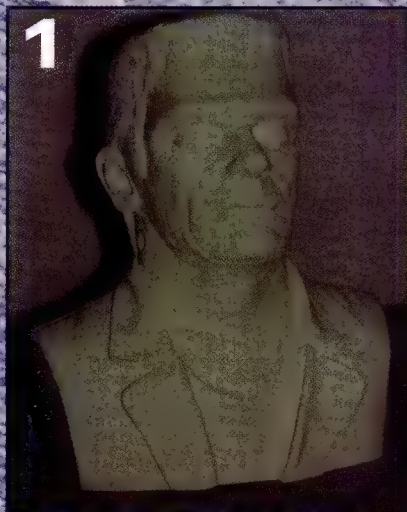
### • ***EAST COAST HOBBY SHOW:***

March 23-25, 2002 at Fort Washington Expo Center - Philadelphia, PA. Trade and Consumer Show. Our 2001 show was SOLD OUT. Limited exhibitor space is available for manufacturers, distributors, publishers on a first come basis for 2002. Don't be left out - CALL NOW: 800-252-4747. [www.hobbyshow.com](http://www.hobbyshow.com). STILL ONLY \$695.00 PER BOOTH to reach over 1,500 retailers/buyers and 20,000 consumers!!

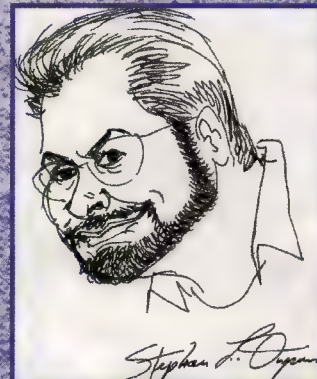


# A Strange Assignment...

with Make-up Artist, Alan "Doc" Friedman



## PAINTING A GLENN STRANGE BUST BY THE NUMBERS!



**G**lenn Strange had been an old time "B" western actor in movies before becoming Universal Pictures' Frankenstein for three features.

William Paquet's sculpture really captures Jack Pierce's makeup from the early 1940s on Strange's already lined and craggy face.

Mark Brokaw's seamless casting requires almost no more prep than slight sanding on the sides of the piece, and a little hot water bath with some Dawn dishwashing liquid (*photo 1*).

Most often a "Karloff" Frankenstein is smooth with softly airbrushed highlight and shadow transitions. The sculpted texture and detail of this piece dictated that it be dry brushed and then, using of a series of washes, create a translucent layering of highs and lows.

The original Frankenstein makeup was a sky-gray-green color as described by makeup artist Jack Pierce. The Glenn Strange makeup, as applied by Jack Kevan & Bud Westmore in later years like for "Abbott & Costello Meet Frankenstein, had a very "cartoon-like" appearance, as if done using lots of color, even though shot in black & white. I wanted to give the piece this kind of feel. So, after washing and drying, the piece was primed using a Krylon primer in gray as a base for the blue/green color scheme (*photo 2*).

The bust was next airbrushed with a 50/50 mix of Tamiya Clear Green and Clear Blue directed toward all the low-lying creases and wrinkles and around the hairline (*photo 3*).

Next, a combo of Liquitex brand tube acrylic in Payne's Gray/Permanent Hookers Green/Titanium White/Unbleached Titanium with a dash of Yellow and a zetz of Cobalt Blue were dry brushed as a base over all flesh areas (*photo 4*).

Then watercolors were used to make washes for shadows (*photo 5*). (Any acrylic paints can be utilized.) The more water that is added to the watercolor, the thinner the concentration of color becomes (*photo 6*). These translucent "washes" of color in



shades of blue/slate and green were "washed" into all low-lying areas (*photo 7*). Cotton swabs (regular - round or cosmetic - pointed) can be used to "mop-up" excess color when wet, or used to "buff-off" the color after it has dried (*photo 8*). They can also be moistened to pick up even more dry color, or a moist cloth or tissue can be used to clean it off an area completely to try again! Using either method, this removes the paint wash from the high points leaving it in the low-lying areas.

At anytime, when pleased with your results, let dry and seal with a coating or two of acrylic spray (*photo 9*). This preserves your work as the layering process continues. After sealing and drying, if you happen to create a not-so-perfect layer, a color you don't care for much, or paint blob, it can be removed with a moist cotton swab or brush without disturbing your work below, so you can start again until satisfied. Layering washes and sealer layers also creates a depth and translucency to your piece unobtainable any other way.

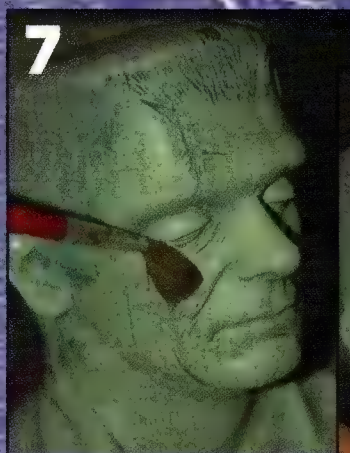
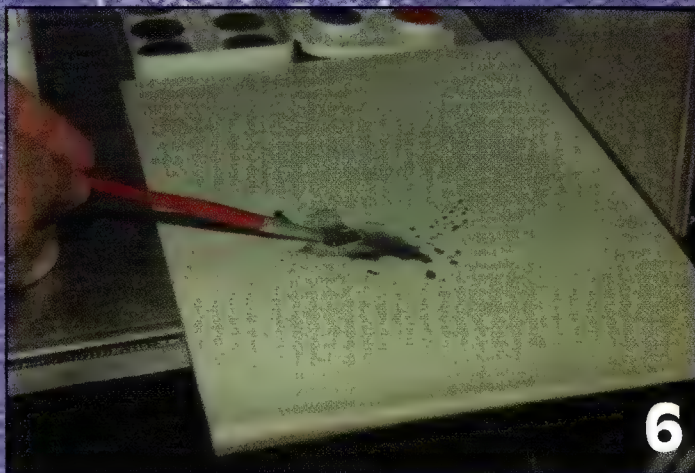
After all the low light washes are completed and sealed, white is added to some of the base color to create a highlight color. After thinning with airbrush thinner, the highlight is misted lightly from the airbrush at the top of the piece from a 45 degree angle (*photo 10*). This direction will simulate highlights as if the light was naturally falling on the piece. Remember, in trying to create highlights, you want to place brighter areas on the high points of the kit only, not blend everything together.

To tie your highlights and lowlights or shadows together, thin some of your basecoat for your airbrush. Back away and fog or mist the piece lightly to blend and create yet another layer. Use a light touch! This should be another translucent layer, don't use enough paint to make it opaque! Seal with dull coat when pleased with the result (*photo 11*).

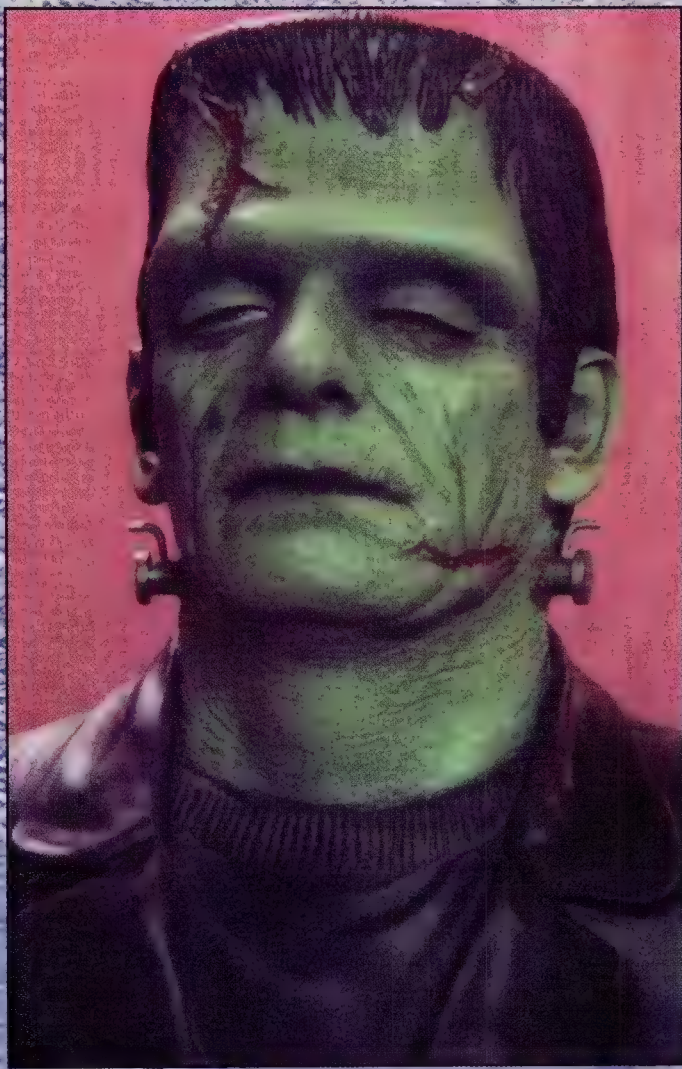
The eyes begin with a line of pink/burgundy on the inside bottom edge. Before it can start to dry, add some ivory as the white of the eye. By adding the ivory before the pink/burgundy is set will allow it to co-mingle creating a slightly bloodshot eyeball. In keeping with the overall color scheme, an iris of blue/gray was added and outlined in slate with a pupil of smoke/black. The eyes are further defined with a liner of dark green (*photo 12*). After all this is dry, a thin wash of maroon is added to the corner of each eye and the lower lids. Seal when satisfied (*photo 13*).

Each time Jack Pierce's cadaverous makeup of the monster is imposed on another actor, the result varies. Boris Karloff's contribution to help give the monster a ghoulish gauntness, was to remove a temporary dental bridge in the upper right side of his face. As this concavity or sunken area in the face of the monster was handed down to other actors playing the role. By the time a hefty Glenn Strange portrayed the monster, this original gauntness or shaded area had become a mole on his face -- so darken it in! (*photo 14*). Define and darken the lips too.

Detailing washes of red-brown/maroon can be used to add the appearance of soreness to both scars and cuts on







the face, areas around the neck bolts and eyes. Blood red and red can be layered to create even more depth to these areas.

The hairline can be cut-in around the face using a very fine brush, then filled in with black. Blacken out the forehead and neck bolts to prepare them for metallic dry brushing to follow.

Dark grey was used on the shirt/sweater as a base and for a change from black and, in accordance with Universal Pictures' wardrobe notes, the suit jacket is based with a combo of Permanent Hooker's Green and Raw Sienna. While wet, more raw sienna is worked into the jacket's high-points, more green mixed with black, to the lowpoints. When the hair and the coat colors have dried, seal with a few coatings of dullcoat spaced a few minutes apart and let dry overnight.

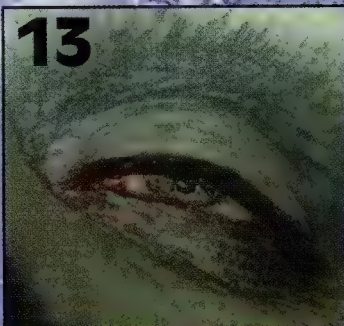
The hair is then dry brushed with slate gray and lighter browned gray (*photo # 15*). The clothing is "washed" with dark brown and the shirt drybrushed with light gray; the jacket with a lightened version of the Hooker's Green/Raw Sienna mix. Seal.

Forehead and neck bolts are dry brushed with metallic silver/chrome and then detailed or "aged" with metallic copper. When dry, seal with a few coatings of gloss coat (*photos 16 & 17*).

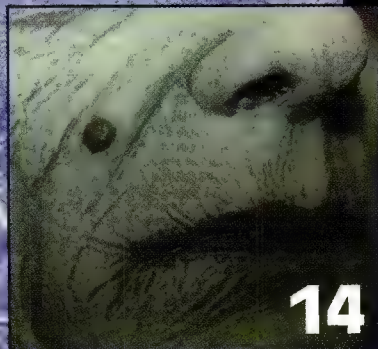
The slightest dry brushing of gloss can be added to the hair if you wish. And adding a few coatings of this gloss coat to the inside of the eyes, cuts/scars and mouth & lips will help to bring him to LIFE!. A fabulous addition to any Frankenstein collection!

The bottom right photo is of the things left on my counter after I was finished!

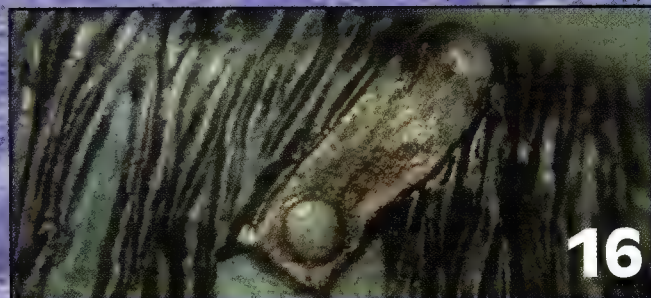
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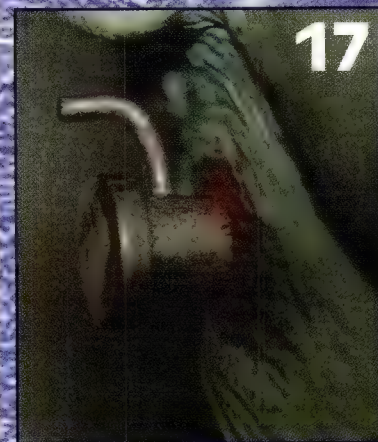
14



16



15



17







# Kits That Time Forgot

*Digging up those kits that represent our Blast from the Past!*



## • Aurora Superboy & Batman Comics Scenes •

These kits brought back some childhood memories: sitting at the kitchen table carefully fitting the pieces together and gluing them with that funny smelling plastic glue that came in a tube; then painting them with those old semi-reliable enamel paints. Good for vehicles, not good for figures. Then, when it was finished, sitting back and marveling at what had been accomplished. Yes, those were the good old days!

Batman and Superboy were originally released by Aurora in 1965 and sold for, believe it or not, between 98 cents and a buck fifty! A far cry cheaper than model kits today. These particular kits pictured were reissued by Aurora in 1974 and included an eight-page comic of the figures. The center of the comic had a two-page drawing that could be used as a backdrop for the finished figures.

The Batman kit consisted of about 36 pieces and had a "peel-and-stick" chest insignia. Superboy consisted of about 29 pieces and also had peel and stick insignias. Both pieces were about 1/8 in scale.

Building these two guys was made relatively easy with the use of "Ambroid ProWeld for Plastic." This product applies easily, dries quickly and offers a good strong bond. A lot better than the old sticky, messy stuff that came in a tube. Sure wish I had ProWeld when I was growing up!

Although the parts fit together fairly well, as with most styrene kits, seams needing to be sanded and smoothed were abundant. Flexi-files and Magic Sculpt epoxy putty made this task a breeze. With the advancement and variety of paints available today, the end results of these kits look much better than with the enamel paints of old. Airbrushing also helps.

The detail sculpted into these kits is relatively sharp and clean, although a bit soft. Not as good as what you find with resin and vinyl kits today.

If you're a fan of superhero kits and can find one of the more recent reissues, these will make a nice addition to your collection. However, finding one of the original or earlier releases might set your wallet back a few bucks. Either way, they are true collectibles.

Be prepared to jump through the time warp once again to see more examples of classic kits in future installments of "The Kits That Time Forgot." Until then, Keep Modeling Alive!

— Article & Photos by Mike Morgan



## • Ulrich Mini Men •

Mad....they called me mad!! But now I have my vindication!! Thanks to eBay, I've tracked down and purchased the tiny, little people who have eluded me for so many years. I have proof that I'm not insane because I now possess two sets of Ulrich Mini Men and no one will ever scoff at me again! I've been talking about Mini Men for years, but no one I've mentioned them to has any recollection of them. Well, I finally have them, so I'm sure they were not a figment of my imagination!

Back in the early sixties, when nearly everyone was building model cars, Ulrich HO, a small company that produced model railroad accessories, brought out their "Mini Men" or "Instant People" kits. They were carded, injection molded in flesh-colored plastic and came in two scales, 1/25 and 1/32. The thing that made the Mini Men different from any other figure kits was the fact that the arms, legs, feet, heads and torsos were jointed so the figures could be assembled in nearly any position. Each figure had two sets of hips, one for sitting and one for standing. They were scaled to go along with the two popular automotive scales at the time: 1/25 for static models and 1/32 to accompany the booming slot car craze that was sweeping the country. Their slogan was "Bring life to your models." And adding these little figures as drivers or mechanics or just bystanders in scale auto displays did just that. It gave the look of a populated world for the cars to exist in rather than just sitting on their own.

I bought many of these little guys and had a great time assembling them in all sorts of positions. Mini Men did have their drawbacks, though. They assembled into rather dorky-looking individuals. They all dressed like Jimmy Olsen with their little ties, sweater vests, pleated pants and penny loafers. Their heads looked like a cross between Ron Howard and Alfred E. Newman. Their hands were permanently molded into a "holding the steering wheel" position. Finally, when they were assembled, their slotted joints showed at the knees and elbows. However, most of those things could be overcome by a skilled modeler with a bit of putty, the right paint and some sandpaper.

These little guys made a great addition to car modeling nearly forty years ago and I could think of numerous uses for them in modeling today. I'd like to see a similar product today, molded in styrene, in a variety of scales, in both male and female and with a selection of different heads and hands. In fact, I'd like to issue a personal challenge to today's kit manufacturers to act on this simple, but very effective idea and create a contemporary equivalent to Ulrich's "Instant People." They could be put to a multitude of uses by a whole range of model builders. Depending upon the scale in which they are produced, these figures would find favor not only with figure kit builders, but military modelers, automotive modelers and even people involved in crafts. The idea is here, let's see if anyone acts on it. — Jim Bertges





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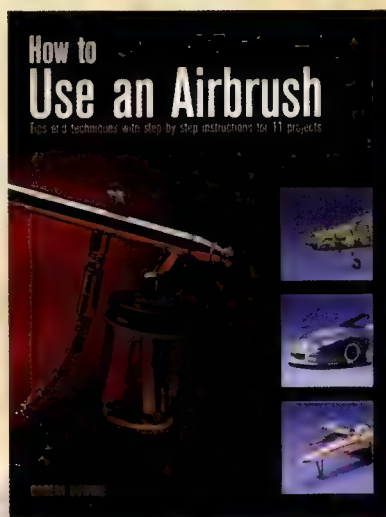
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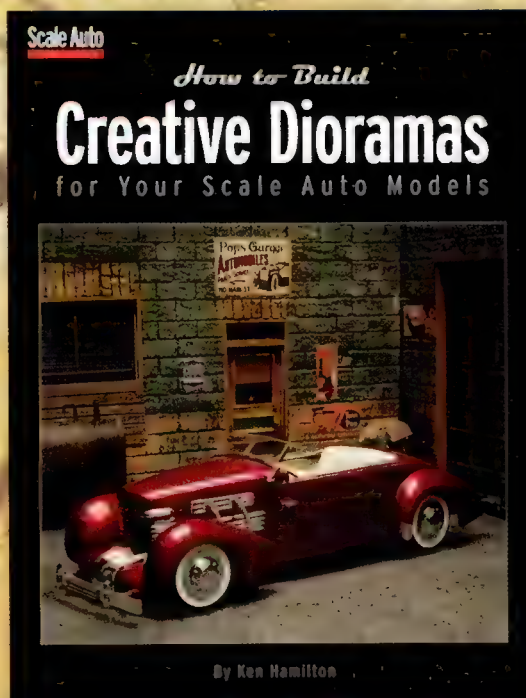
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## "GUNSTAR"

**D**o you have what it takes to be the "Last Starfighter"? Well, even if you don't, now is your chance to own and build your very own Gunstar from the movie, "The Last Starfighter." This film has reached a bit of cult status and it is our good fortune to have not one, but two different companies producing this kit: T.M. Lindsey and Monsters in Motion. Both kits are similar to the MIM kit featuring a full cockpit in 1/48 scale and the T.M. Lindsey kit featuring the much-needed decals and death blossoms in 1/72 scale (*photo 1*).

This article will focus on building the T.M. Lindsey kit and will concentrate on applying painting techniques I've learned from painting aircraft and armor models.

To build this kit, you will need the following materials: superglue, sandpaper/sanding sticks, paint, airbrush, scissors, and decal setting solution.

If you've never worked with resin, this kit is a good start as there is very little cleanup. Pour stubs appear in only a couple of places. The most difficult to remove is the rear hatch on the primary body. The easiest way is through the use of a Dremel™ tool. Be sure to do this in an open environment (such as outside) as resin dust can be a bit toxic and will cling to everything, including the inside of your lungs. Once the pour stub has been removed, the area is then covered with a rear hatch cover.

As with any resin kit, it's recommended that you fully clean it using liquid dish detergent or a product such as Blech-White. (**Caution: Follow product directions, using extreme care with any caustic product!**) Resin kits typically contain mold release agents that prevent glue and paint

from sticking properly. Once cleaned, allow the kit to air-dry.

The instructions are fairly easy to follow, but part location can be a bit difficult in some instances. Check all photos in the directions before actually gluing each item in place. Additional reference photos can be found on the T.M. Lindsey web site at <http://www.tmlindsey.com> as well as by searching the Internet for the keyword *Gunstar*.

Once you are satisfied with the location of the parts, glue them in place with the superglue, as standard glue will not work on resin kits.

I built the kit in subassemblies to make painting easier. I suggest keeping the following items separate and gluing them in place after painting: fuselage, left and right weapons/engine system, weapons pod doors, engines, rear hatch cover, landing legs. I made the mistake of gluing the engines to the right and left pods prior to painting. Do as I say and not as I do! In retrospect, I wish I had left the engines off, as it would have made painting much easier.

Prior to painting, it's important to study the kit in order to determine the best way to hold the kit during painting. I typically drill a hole and insert a screw into a place that will be covered or hidden after gluing. In this case, I drilled a pilot hole into the area covered by the rear hatch on the fuselage as well as the inside areas of the weapon pods. I then inserted screws and held the model from these screws with a vice grip during painting (*photo 4*).

To start painting, it's important to apply a coat of primer first when working with resin. I use a lacquer-based primer as it dries in a few hours.



After reading numerous articles by Mike and Cindy Morgan, I decided to give acrylic craft store paint a try. I don't have any hard-and-fast rules when it comes to colors and tend to mix what looks right. The most important color you will need for this kit is a Pearl White. This will help give us a slightly metallic look.

Start by determining your base color. In this case, I mixed a bit of dark gray with a bit of medium gray and added a touch of Pearl White. You want the final color to be a bit darker than the actual color you want the ship to be. This color was then sprayed over the entire kit.

Once dry, it is time to mix our secondary color. I mixed a bit more Pearl White with my medium gray. The resulting color should be a light gray metallic.

Here's where a bit of patience and an airbrush come into play. We will employ a variation of a technique called post shading. Typically, this is done by painting the shadows; instead, we will paint the highlights. This is more appropriately referred to as panel fading.

Using your mixed color, apply the paint in the center area of the individual panels. Try not to get too close to the panel lines themselves. Don't worry if your colors seem dramatically different from each other (*photo 2*). When we've completed the panel fading, we can mist our secondary color over the entire model to blend the colors into each other (*photo 3*).

Next, we will add a bit more variation to our model. Again, this is a technique used quite often in aircraft modeling. On bare metal planes, no two panels are the same color. They may be made from slightly different metals, subjected to extreme handling or a number of other possibilities. We will replicate this by adding a bit more Pearl White to our secondary color.

Begin by laying a strip of masking tape on a glass plate and cutting small strips. Take these strips and mask off the individual panels that you wish to paint. Don't worry about making the strips too wide, as you should be able to hit the separate panels with your airbrush. If not, mask off the surrounding areas as well.

With masking complete, lightly shade the panel with your third color. When dry, remove the tape. You can see an example of the above-mentioned technique in *photo 4*.

I also chose to darken a few panels using the same technique, but instead, added a bit more dark gray to my secondary color.

At this point, clean your airbrush and put it away. The remainder of the painting can be done using a brush and following the suggested colors mentioned in the instructions.

The advantage to adding the Pearl White is that we have a semigloss finish upon which to apply our decals. If yours isn't quite glossy enough, either spray a coat of gloss clear or add a small amount of Elmer's White Glue to your water.

As with most after-market decals, the entire sheet is one giant decal and you will need to individually trim them from the sheet. I suggest using a scissors as a hobby knife may tear the edges slightly.

I had a bit of problem with the decals originally. They didn't quite separate correctly. A quick e-mail to Tim Lindsey brought another set to my door in a few short days. This time, I lightly sprayed them with a coat of clear lacquer. The results were much better the second time around. The decals snuggled down perfectly with the use of Microscale Micro-sol. Once all decals were in place and fully dry, the model was clear-coated with Model Master Acryl flat.

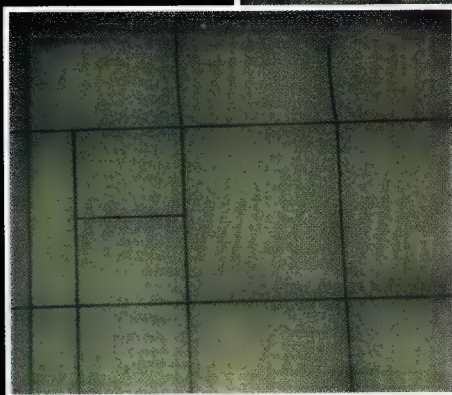
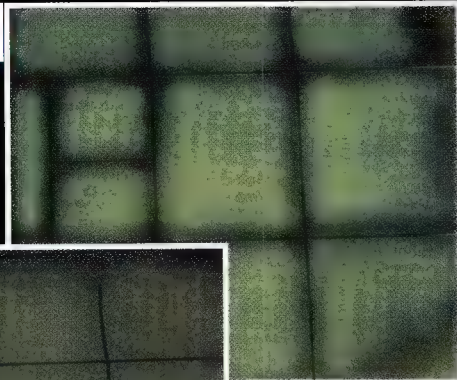
The window area was painted gloss black and the gun turrets and rear engines were painted silver. Now all that remains is the stand.

The stand has a unique art deco look to it. I decided to give it a slightly textured/satin look. I sprayed the entire base with Krylon Blue Suede. I then went back and lightly sanded the raised surface of the letters to reveal the white.



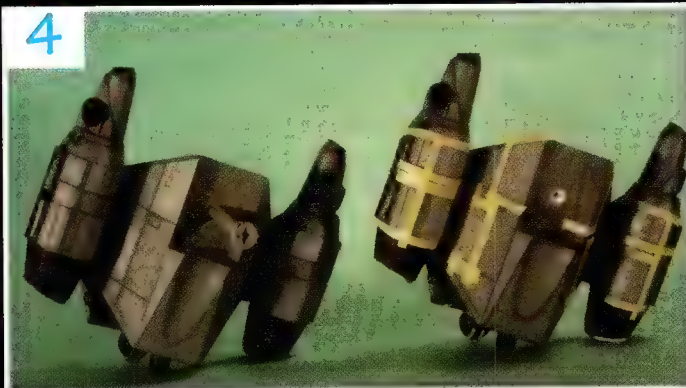
1

2



3

4



All that remains is to mount the Gunstar atop the base and proudly display it with the rest of your collection.

Overall, this was a great kit. Cleanup was minimal and aside from the problem with the decals, it went together quite well. I'd like to thank T.M. Lindsey for the sample kit. For additional kit information, contact:

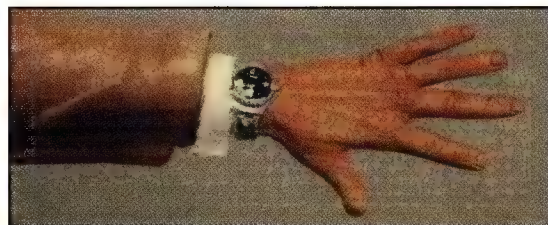
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Pensacola, FL 32524-1775



Or visit: <http://members.aol.com/TMLindsey/gunstar.htm>

Remember it's not what you build but how well you build it.





and attached to the base that my old problems came back around to haunt me.

Bond's left leg is the key to this whole kit, it supports the weight of his entire resin body. The bottom of the left foot has an excellent tapered male tab that fits perfectly into the croc's back. I felt that there was a need for additional strength in this area, so I drilled at an upward angle through the tab and into Bond's foot and leg. I also drilled down through the croc and into the base at an corresponding angle. Using a two-inch length of coat hanger wire and five-minute epoxy glue, I attached Mr. Bond to the croc's back thinking he'd never move. I was right, but I was also wrong.

Slowly James began to tilt, following the weight of his extended left arm. Apparently the uncured resin inside his left leg was still soft and didn't have sufficient strength to support the entire body. The longer I left him unsupported, the more he drooped. By tilting the entire diorama on its side, I was able to get him to bend back into place. I used a short stick to prop him in position so I could get photos for this article (of course, I removed the stick before shooting). However, I needed a more permanent solution to the tilting Mr. Bond. So, I planned to take my trusty razor saw, lop off his left leg just above the ankle and drill a 1/4-inch hole down through his foot into the base and up into his leg. My plans changed slightly when I went back to the model and found that the left foot had completely broken in half. With the foot broken off, I didn't need to cut anything, so I moved directly into the drilling. After inserting a five-inch piece of brass rod into the holes, I glued the whole thing back together and tended to the rather ugly gap that was created in the shoe (this is a spot where Magic Sculpt really came in handy). But now, I hope, Mr. Bond will stand steadfast and true...at least for a while.

As I started out saying, this is a well made kit of a subject that hasn't been overdone in the Garage Kit world. If the subject matter attracts you, this is a great kit to pick up. Don't let the minor quality problems with my review copy deter your decision. It is fully licensed and a portion of the sales of the kit will be donated

**Bond's bad foot, securely affixed and blended in with 5 Minute epoxy, before the break.**



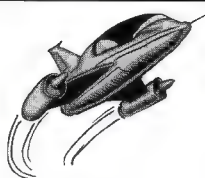
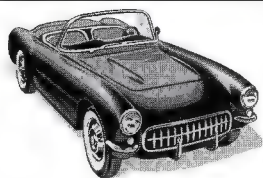
**Foot and leg, broken off at their weakest point. A quarter inch brass rod was inserted to get Mr. Bond standing upright again.**

to UNICEF on behalf of Roger Moore. Trespassers Will Be Eaten is available from Universal Exports at 238 Lynmouth Ave., Morden, Surrey, SM4-4RS, United Kingdom. Or you can contact them via Fax at 020 8330 3928 or by e-mail at Jbohmss@aol.com.





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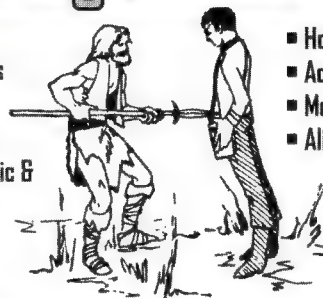
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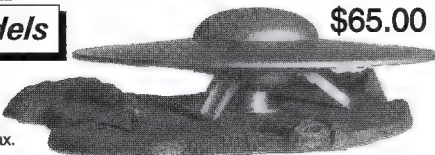
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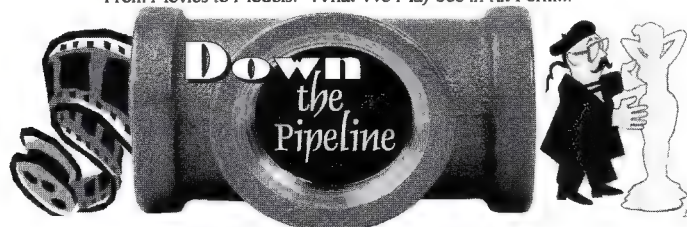
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WITH JIM "MR. HOLLYWOOD" BERTGES

Well, there's been a lot happening in Hollywood since our last report. There are some items here that you may have already heard about, but there are still a bunch of new movies in the works that will thrill and excite you. Some of them may even disappoint you, but they're all here for your edification.

If you haven't heard already, Paramount is now shooting the next installment in the Star Trek TV series lineup. This one is called **Enterprise** and takes place during the early days of the Federation, nearly 100 years before the adventures of Capt. Kirk and Mr. Spock. The show will star Scott Bakula of Quantum Leap as Capt. Jonathan Archer. The series is set to premiere fall 2001.

Mel Gibson has signed with Sixth Sense director M. Night Shyamalan to star in **Signs**. The story, which is also written by Shyamalan, is shrouded in secrecy, but is said to deal with the appearance of crop circles at a family farm in Pennsylvania. Like *The Sixth Sense* and *Unbreakable*, *Signs* is said to have supernatural overtones.

Jamie Lee Curtis is getting set for another round of trick or treat. She has signed on to star in **Halloween: The Homecoming**, which will be the eighth in the Halloween series. The story centers on an internet webcast to be made from the Myers' family home where Michael did his original killing. Rick Rosenthal, who also handled directing duties on *Halloween II*, will direct this installment.

On the heels of its successful remake of Frank Herbert's *Dune*, the Sci-Fi Channel is preparing a big budget mini-series based upon Ursula Le Guin's **Earthsea** novels. The series will tackle the first three books in the series; **The Wizard of Earthsea**, **Tales of Earthsea** and **Tombs of Atuan**. Also in development at the Sci Fi channel is Le Guin's *The Left Hand of Darkness*. Other ambitious programming scheduled for Sci-Fi includes Steven Spielberg's "Taken" mini series, a six-hour sequel to *Dune*, a four-hour sequel to Stephen King's *Firestarter* and a four-hour adaptation of Kim Stanley Robinson's *Red Mars*.

X-Men director Bryan Singer has been set to relaunch and "re-imagine" **Battlestar Galactica**. Working with Studios USA, Singer will produce it with Tom DeSanto and he'll direct the pilot if it doesn't clash with the "X-Men 2" shooting schedule. "The lesson I learned on 'X-Men' is to have a healthy respect for the fan base of sci-fi fantasy franchises, and I'm confident that the 'Galactica' brand is a sleeping giant," said Singer. "It was a show I watched during its initial run, from the pilot to the final episode. The essence and the brand name is quite potent in a climate where there's a great deficit of sci-fi programming." They will try to place the show in a network prime time slot, but if that fails it may end up playing simultaneously on the USA Network and Sci Fi Channel.

The BBC is planning to bring British comic book space hero **Dan Dare** to the small screen

in a computer-animated series. The series was animated by LA based Foundation Imaging which also provided the animation for the animated *Starship Troopers* series, called *Roughnecks*. Dan Dare originated in the 50s, but will be updated for current audiences.

On the heels of his current box office success with *Crouching Tiger, Hidden Dragon*, director Ang Lee is in talks to direct **The Hulk** for Universal Pictures. Gale Anne Hurd and Marvel Studios president Avi Arad are producing the project. David Hayter who wrote the *X-Men* has rewritten the script, again. It was previously attempted by Michael Tolkin, writer of *The Player*, *Deep Impact* and Mike France who wrote *Cliffhanger*. Lee's version is to be set in Berkeley and will be a big-budgeted, f/x-driven feature for Universal in 2003. No cast has been attached.

Avi Arad, has also announced that he is in negotiations with Universal Studios to bring the **Sub-Mariner** to the big screen. Arad feels the underwater genre is an underexploited area for films and the Atlantian Prince Namor will make an excellent addition. No other details were available.

In yet another Marvel Movie move, Dimension Films is negotiating with Nicholas Cage to star in their version of **Ghost Rider**. Cage would star as Johnny Blaze, a motorcycle stuntman who sells his soul to the devil to save his girlfriend. He ends up as a skull-headed demon on a flaming motorcycle who metes out

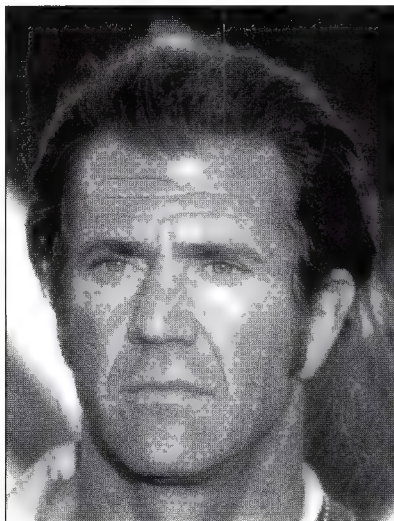
justice to evil doers. The script will be penned by David Goyer who wrote the film adaptation of *Marvel's Blade*.

John Woo, the well-known action director of *Face Off*, is teaming with Digital Rim Entertainment and Mirage Studios to bring the **Teenage Mutant Ninja Turtles** back to the big screen. They will collaborate on a \$40 to \$60 million computer animated version of the Turtles. The plan is to make them less kid-oriented and return them to the dark roots of their black and white comic book origin.

**Blade 2: Bloodhunt** is well into production under the direction of Guillermo Del Toro. Of course Wesley Snipes returns as the title vampire hunter and he is joined by Traci Elizabeth Lords who had a brief but memorable part in the opening sequence of the original. In the sequel, Lords plays the twin vampire sister of the character she played in the first installment. The story of the sequel sets *Blade* against a group of the undead that prey both on vampires and humans, thus he must set up an alliance with a group of vampires to combat the new threat.

Special effects wizard, Phil Tippett, will be tackling Larry Niven's **Ringworld** as both director and producer. Tippett is teaming with producer Robert Mandell to bring the incredibly popular Science Fiction novel to the screen through his Tippett Studios. Tippett has received seven Oscar nominations for his effects work and has won for *Star Wars* and *Jurassic Park*. *Ringworld* is the story of the discovery of a giant, man-made, wheel-like planet that has a surface area 300 times the size of Earth.

The guys who brought you the outrageous comedies *Dumb and Dumber*, *There's Something About Mary* and *Me, Myself and Irene* are teaming with Warner Bros and Comedy 3 to make an all-new **Three Stooges** movie. According to reports, the Farrelly brothers don't intend the new film to be a biography or a remake of an old Stooges feature or short. Instead it will be an all-new adventure made with all the comic mayhem that made the Stooges famous. There is no word on casting or a release date yet, but we'll keep you informed.





Mike Myers is getting a \$25 million payday for his participation in the second sequel to **Austin Powers**, International Man of Mystery. He and his writing partner, Michael McCullers are already hard at work on the script and New Line is hoping to have director Jay Roach back in the driver's seat for this one. They are also hoping to start shooting in late 2001 for a 2002 release date.

Dimension Films has optioned the script to the Outer Limits classic episode, **Demon With A Glass Hand**, for a feature film. Author Harlan Ellison, who wrote the original episode, will adapt the screen play and David Twohy who handled directing chores on Pitch Black will direct. The story centers on a man relentlessly pursued through time by aliens. His memory is wiped clean and he has no idea of who he is or what he is supposed to do. The Glass Hand referred to in the title is a supercomputer built onto the man's body, which contains the key to humanity's salvation.

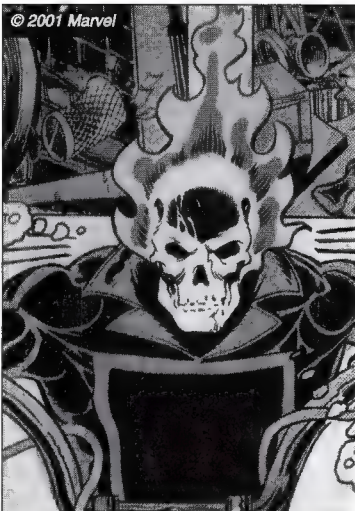
Dimension is also teaming with Wes Craven for an all-new version of **Dr. Jekyll and Mr. Hyde**. There are no details of the story, yet. So, we don't know if it will be in its traditional Victorian London setting or if it will be modernized. Craven is also working on a gothic horror version of **Alice in Wonderland** based on the currently popular video game. Another video game movie from Dimension will be **Duke Nukem**. Dimension is teaming with Threshold Entertainment, the folks who brought us the Mortal Kombat movies, to bring life to the violent and sexy science fiction world of Duke Nukem.

After a long silence, the flames are kicking up again around the production of Ray Bradbury's **Fahrenheit 451**. The project was originally planned for Mel Gibson to direct, but the studio also wanted him to star. Mel felt he was too old for the part and refused, so the project has been sitting. Now, Frank Darabont has stepped up to take the helm. Darabont directed the Green Mile and the Shawshank Redemption. Fahrenheit 451 will be a co-production between Castle Rock and Mel Gibson's Icon Productions with Warner Bros. releasing. Now all they have to do is find a star to fill the role of future fireman Guy Montag.

**Conan** is coming back. John Millius who wrote and directed the original Conan The Barbarian starring Arnold Schwarzenegger, is teaming with Matrix filmmakers Andy and Larry Wachowski to bring the sword-wielding barbarian back to the silver screen. Warner Bros. has paid \$25 million to Stan Lee Media for the rights to make one film and the option to make sequels. Arnold is expected to return in a small role in the film, but he will not take on the barbaric role again.

Nearly twenty years after the original hit screens across the country, Disney and original writer-director Steven Lisberger are preparing a sequel to **Tron**. Over the years the original has developed such a cult following that the studio has decided that a sequel just might be in order. Lisberger is working on the script with Richard Jefferies. The story involves an ambitious hacker who transports himself into cyberspace to pull off the ultimate hack. The original starred Jeff Bridges as a video game designer trapped inside the very games he designed. It is also credited for laying the groundwork for the current generation of high tech SF films.

Matthew McConaughey is teaming with Christian Bale in a post apocalyptic tale of real, fire breathing dragons plaguing the Earth in **Reign of Fire**. McConaughey is an American dragon slayer who joins forces with Bale in England to destroy the queen of all dragons. The film will be directed by Rob Bowman who handled the reins on the X-Files movie. This is expected to be a CGI heavy, big budget production going before the cameras



sometime in early 2001.

More good news for zombie fans. Mindfire Entertainment is working with Sega to turn the popular, living dead filled video game, **House of the Dead** into a live action feature. The story is to follow the game's setup where genetic research spawns zombies who can spell doom for the entire human race. The script will be written by Dave Parker and Mark Altman, the team behind the comedy Free Enterprise.

The two sequels to **The Matrix** are shooting in Australia. Original cast members, Keanu Reeves, Carrie-Ann Moss, Laurence Fishburne and Hugo Weaving have been signed to repeat their roles in the back-to-back sequels. Also joining the cast is Jada Pinkett-Smith who will be Niobi, the love interest for Fishburne's Orpheus.

Ray Park, best known as Darth Maul in The Phantom Menace and Toad in the recent X-Men,

has signed to portray Marvel Comics character **Iron Fist**. Artisan Entertainment and Marvel Comics will produce the story of Danny Rand, a child raised in a secret temple in the Far East who returns to the US as an adult to seek revenge for his parents' murder: His ability to focus all this energy into his fists, giving them the strength of iron, gives him his name.

Gladiator and Alien Director, Ridley Scott is teaming with Jerry Bruckheimer and Disney to produce and direct **Captain Kidd**, the story of the infamous pirate's life. The screenplay was written by Doug Cook and David Weisberg who were responsible for the scripts on The Rock and Double Jeopardy.

Paramount Pictures has hired John Logan as the screenwriter for the next installment of the **Star Trek** film franchise. Logan was co-scripter on Gladiator and wrote Any Given Sunday and RKO 281 and is reported to be a huge Star Trek fan. Stars Patrick Stewart and Brent Spiner have signed for the tenth Star Trek feature. No director has been signed yet, but odds are good that Jonathan Frakes will take the helm once again.

Another Logan script is being put to use by Warner Bros and Dreamworks, **The Time Machine**, based on the H.G. Wells novel started shooting in February and will be ready to hit theatre screens by Christmas. The director, who previously helmed the animated The Prince of Egypt, is Simon Wells, the grandson of H.G. English actor, Guy Pearce, who most recently appeared in The Count of Monte Cristo, will star.

John McTiernan, the director of Die Hard and Last Action Hero, is mulling over the possibility of directing the next installment in the **Terminator** series. After he finishes up his current project, a remake of Rollerball, McTiernan may well jump into **T3** with Arnold Schwarzenegger.

Production has begun on the first of several remakes of classic AIP Sci Fi and Horror pictures from the fifties for exhibition on HBO under the "Creature Features" banner. **War of the Colossal Beast**

will star Rufus Sewell and seems not to be a remake of the original, but just a use of the title for its recognition factor. Where the original "War" was a sequel to The Amazing Colossal Man, this is the story of a kidnapped mermaid and how it transforms into a monster as it comes closer to the "Forbidden Island". Stan Winston Studios is providing the special effects for the series, which will include "remakes" of The Day the World Ended, Teenage Caveman, The Spider and How to make a Monster.

And if those tidbits aren't enough to set your head spinning with visions of monsters and superheroes, remember, next time there will be a whole bunch more news to keep you off balance.





# DOWN THE PREHISTORIC TRAIL



AS FOR THE DUCKS, WHICH ARE SHOWN UNDER NO ILLUSTRATION, DINO PICTURES GALLERY OF DINOSAURS BY J. S. SUBICUS ILLUSTRATED ENCYCLOPEDIA OF DINOSAURS

with Mike Fredericks



Deinonychus



The Flood

I've got several new resin dinosaur sculptures for review this time. I hope that at least one will entice you to make a purchase.

Safari Ltd is best known for their Carnegie Museum and other series of pvc figures in the dinosaur world. Now they have broken into the world of resin dinosaur sculptures and PT's got it. Their first attempt into this medium is their limited edition Primal! Tyrannosaurus Rex sculpture. I thank my old friend Dean Walker of DeJankins for sending a review copy. This piece is going to be difficult to find due to its low distribution, but Dean has them and he's waiting to hear from you.

Safari's sculptor definitely did his/her homework before sculpting Primal! This appears to me to be a quite accurate depiction of this favorite of dinosaurs. The shape of the skull is great and the proportions of the body seem correct. It is posed moving forward with mouth wide open in roar and two-fingered hands grasping the air seeking prey. Judging by the position of the right foot, I think the sculptor wanted "Primal" to stand on one foot (its left), but perhaps Safari thought this too precarious of a stance. Skin detail is pretty good, but a bit washed out and oversized. The paint job is certainly adequate but you can always repaint it yourself. Probably the aspect I like the least is the teeth. I'm sure Safari asked that these not be too detailed and individual for casting purposes, but the statue's appearance suffers for this. Overall a very dynamic sculpture though and one you would certainly be proud to display.

This fine artwork is really quite a bargain too. In 1/20 scale stretching over 21 inches long, "Primal!" comes fully assembled and finely painted and includes a large, professionally stained wooden base with bronze nameplate. Primal has steel pegs in the soles of its feet to line up with holes in the wood base for an easy mount. DeJankins sells Primal T. Rex at the bargain price of \$85.00 + postage. They also carry most every dinosaur toy still on the market today! Call **DeJankins** to place your order at (336) 922-1542 from 6-10 PM on Tuesdays and Thursdays to verify items are in stock.

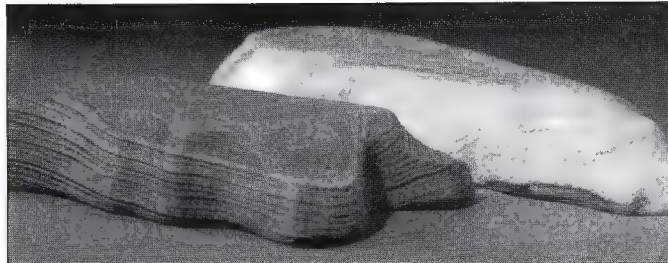
Last issue we reviewed Darren McDonald's first sculpture, his titanosaur hatchling. Now this busy little boy has already sent us his second offering, Deinonychus. Deinonychus, of course, is the American version of Velociraptor (sort of) and is larger; closer to the size seen in the film Jurassic Park. Bird-like, fast moving Deinonychus was also the discovery responsible for paleontologists taking an entirely new look at dinosaurs and rethinking numerous theories.

Darren portrays his "raptor" charging forward, mouth wide open, arms raised high, and sickle foot claw at the ready. Darren has captured a very believable appearing Deinonychus with a very reptilian look (no bird here); lots of nice detail and good science. I only question the position of the arms. I asked Darren about the angle and height of them and he assured me that Deinonychus could do this. I don't claim to know differently, you decide. Mike Evans beautifully cast the three-piece dinosaur model with separate tail and rocky base.

Darren's 1/10 scale white resin sculpture is over 7" high and more than 13" long. Price is only \$85 including shipping and for an extra fee, Darren will build and paint for you (this or any kit). Deinonychus is limited to only 30 castings so call today. **Darren McDonald, P O Box 166, Greene, Maine 04236 (207) 946-3986 mesozoicera@hotmail.com**

Recently I received the first two in a series of pterosaurs from new sculptor Ewan Sanko. Pteranodon sternbergi in 1/35 and Quetzalcoatlus northropi in 1/18 scale are extremely beautiful sculptures. Ewan tells me that he did a lot of research on Quetzalcoatlus and found a lot of different representations of its skull, but his is based on the complete skull at Texas Memorial Museum's Great Hall. The kits are cast by Alchemy Works. Ewan also said, "These are my first pieces, so I hope they're received well. I had a lot of fun (and frustration) making them, and frankly if I break even, I'll be thrilled. My next one, a





**JWB Model Display bases for  
dinosaurs (above)  
Pteranodon (left)**

Gallodactylus, has a much more fluid, active pose, and I'm slowly becoming more comfortable with the Sculpey."

Ewan has done an outstanding job portraying these ancient flyers. The sternberi version of Pteranodon has the huge, unusual counterbalance on its head and Ewan has captured it and given the entire animal a very lifelike appearance. His huge Quetzalcoatlus is an amazing piece of work; very beautifully portrayed in mid flight. Its two wings are separate pieces that must be carefully pinned and glued on. Both kits include a nice wood base and metal rod to mount them in an airborne pose. A very nice addition to any dinosaur model collection.

Pteranodon sternberi 1/35 scale has a 10" wingspan and is a one-piece kit, \$45 + \$3 s&h. It includes glass eyes. Quetzalcoatlus northropi 1/18 scale has a 28" wingspan, is a 3 piece kit that requires pinning of the wings and is \$150 + \$6 s&h; Finished \$300 + \$17 s&h; glass eyes included. **Ewan Sanko 4997 Camel Heights Road Evergreen, Co 80439 (303) 670-5858 csanko@hotmail.com.**

Jeff Bonzek of JWB Model Display Bases has sent PT review copies of a number of his beautifully produced wooden bases for your dinosaur models in the past. Jeff creates all types from one-piece to laminated wood bases. His new "canyon rock" contoured wood bases are especially nice and would really make your hard work on a dinosaur model "come together." Jeff sandblasts and sands his fine wood bases into natural-appearing rocky ledges. The photo shows a korina large size base and a cherry medium sized base. **JWB Model Display Bases, 53 East Center Street, Leeds, Massachusetts 01053 (413) 587-4292 or jwb\_displays@yahoo.com • www.displaybase.com.**

Bob Morales sent me a copy of his resin model kit entitled "The Flood." This 1:20 swimming Metriacanthosaurus model kit was created because Bob believes that most of the fossil record was the result of a catastrophic global deluge, the flood as recorded in the book of Genesis. That was his inspiration for this new kit, the first in a possible series. The model depicts a pack of these Asia theropods trapped and swept up by flood waters with three struggling to survive and three already drowned. The complete story is on the box that includes a full color photo of the kit (done for Lucinda Crecca of Link & Pin Hobbies).

Bob has gotten quite a lot of mileage out of his Metriacanthosaurus sculpture that he based on the artwork of Gregory S. Paul (Bob and Greg collaborated on a Brachiosaurus model kit). The initial full-body model was re-issued as a second version when Bob altered the pose, and now its body parts make up this latest third model. Dinosaurs

were undoubtedly killed in massive floods so even if you don't buy into the biblical flood scenario, this is a great and original idea for a dinosaur model kit. I've reviewed both versions of Bob's Metriacanthosaurus in the past and gave it a high rating, so I highly recommend Bob's sculpting talents here too.

Much of the model is made up of the base with many of the dinosaurs attached to it, but several parts must be glued to the base. The kit includes three optional lower jaws for open, partially open, or closed jaw on one of the dinosaurs. My recommendation for finishing this model would be to give the water a muddy silt-colored paint job and then pour a thin layer of glossy, clear resin (or similar product) over the top to give it a realistic watery look. Bob is also selling Phil Bracco's swimming Kentrosaurus model which I hope to also review soon. This method might work well with it too. A Special Edition version of this Swimming Metriacanthosaurs kit is offered, painted in a "bronze" look, mounted on a handsome wood base with a brass descriptive plaque, and signed by Bob Morales. Readers can contact Bob for details. "The Flood," 1:20 swimming Metriacanthosaurus kit is \$155 plus \$8 s&h or \$295 plus \$10 assembled/painted. ("Bronze" look is \$225 plus \$10 s&h.) Contact info is: **Bob Morales, 320 W Johnston St Colton, CA 92324 E-mail: DRGNATK1@aol.com or via Tel: (909) 824-5928.**

Please check out the new web site for my magazine; **www.prehistorictimes.com** See you next time!



**Quetzlcoatlus (below)**





# Goodies & Gadgets



## MULTI-BIN™

**W**e've got a number of new things to highlight in this issue's Goodies & Gadgets section of the magazine.

We came across two of the items at a local craft store (Michael's) so be on the lookout for them in your area as well.

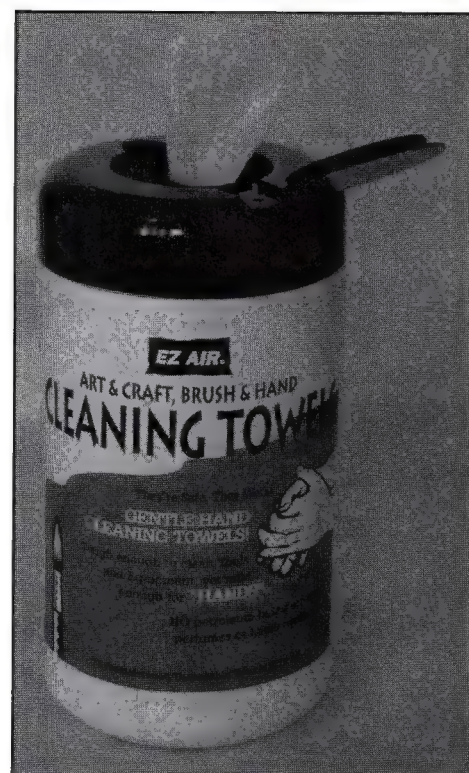
Shown on the left is the Multi-Bin™ from Lowe-Cornell. This product retails for approximately \$8.00 and is essentially a circular 50 hole organizing bin. It's a place to hold your brushes, tools and anything else that you might use for arts, crafts, hobbies and models.

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# EXCEL



A few more products from the folks at Excel that you may find useful in your modeling endeavors.

Shown on the left is the **7/16" Swivel Pounce Wheel** which is used for pattern making, sign painting and other things as well. It locks for straight work and is beveled both sides to center.

The **5" End-Nipper Plier** is shown in the middle and what's good about this particular plier is the ability to snip off sprues, etc., very close to the body.

Lastly, the **6 Assorted Files w/Handle** package. You know what it's like trying to get into tight places and the need for a smaller file is perfect for occasions like that.

That's it for this installment of **Goodies & Gadgets!** We'll look forward to highlighting more items in future issues of the magazine.

Check with your local outlets, like Michaels or hobby shops to check out these items!



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## "Letters" - continued from page 7

### "Hilber Graf Opened My Eyes"

Mr. DeRuvo,

I have been reading your magazine since #10 and thought I should write and tell you what a great publication you have. Yours, in my opinion, is the best in the field, by far. I enjoy figure kits as much as anyone, but you cover so much more than that: vehicles, fantasy, dinosaurs as well. You are one of the only mags to cover spacecraft in any detail out there.

I wanted to comment on Hilber Graf's "Horror in the Cornfield" diorama in issue #39. Wow! What a great idea. I am now in the process of doing something similar, only I am using McFarlane Toys' jumbo Michael Myers figure. I can't believe it took over 20 years to get a dead-on likeness of the Shatner mask that Myers wears, and it is a toy, no less! There are a lot of Michael Myers kits out there, but none have resembled the original look from the first two films, until now. There are many preaped figures and toys out there that lend themselves to many diorama possibilities. Hilber, you are the best! You have opened up so many ideas that never occurred to me before. Thanks!

How about doing something on real spacecraft? Just a thought. Thank you for your time.

Michael Barnes, Ocala, FL

- Believe it or not, we've been talking about doing something with real space. It won't be an entire issue, because we generally try to avoid themed issues, but we're working on articles that are in the preliminary planning stages now. Thanks again for writing and best wishes on all your projects.

### "Happy Monster Model Maker"

Dear Editor,

I just have to write you to tell you that your mag is the greatest thing that ever happened to the monster model maker. When I saw the first Aurora models for sale in the early 60s when I was nine years old, I was hooked. It took me weeks just to save the 98¢ it cost to buy the Wolfman.

I endeavored and eventually bought the whole lineup of monsters. I still have most of them today. For years all these monster models just disappeared from the stores but thank God for Polar Lights, they are back again! I'm enjoying them all over again and teamed up with your mag, my interest in model building has doubled. Keep up the great work.

Denis McDougall - Canada

- We're very glad you found us, Denis and thanks for writing!

### "Opening My Eyes"

Dear Fred DeRuvo and MR columnist,

My name is James Rutkowski. I recently picked up the new issue of Modelers Resource. I have to say, the articles this month. GRRREEEAATTTT!

I thank your publication for opening this newbie's eyes to great ideas like toy figure conversion with the Blade™ diorama, and last issue's Scooby Doo™ conversion. Being in this hobby nearly a year, Modelers Resource was the first magazine I had bought and since continually buy on the release date bimonthly.

In this issue I really enjoyed Jim Bertges' column "The Vampires Basement." At Chiller Theatre last October I was reluctant to meet Grant Bifken and saw these 3 great kits. Unfortunately, I was broke by then, Ha Ha Ha! However, Jim's conversion and combination of these kits is inspiring to a newbie. And Bill Craft, what can I say, I love his tips

and tricks in every issue as well as his reviews. The only letdown I've ever had was a few issues ago with the Polar Lights Halloween column. I didn't care much for the negativity about the film, being a big fan of the Halloween series. The series set a precedence amongst the horror genre films and created a new level of horror film. I just felt there was some arrogance to the column like it was a Sunday school lecture. But, overall, there was still good info in the article which I learned from and the columnist did apologize to any of us who didn't care for his view, so, all is cool and forgiven, ha ha ha! But, the next Halloween column using the McFarlane figure converting into an original dioramic concept was awesome!! Five stars there!!

Fred, I thank you and your columnists so very much for all that they bring to this hobby and to us newcomers. I look forward to each and every issue I receive. I always get very excited when the newest issue is about to hit the shelves. You have a FOREVER READER here, Fred. Thank you all at Modelers Resource. PS: I meant no offense on criticizing the PL Halloween column.

Jimmy Rutkowski Milford CT (E-mail)

### "It's a Must-have"

Dear Editor,

I saw the book, Greenberg's Guide to Aurora Model Kits, advertised in your mag and I bought it. The book is a "must have" for any Aurora collector. Right after reading it, I called Polar Lights and asked them if there were any plans to re-release Gigantic Frankenstein. I was told flatly "No." Why? Why? Why? Come on, Playing Mantis, you would sell millions! Also, what about the Chamber of Horrors series? Only the Guillotine was ever produced but the molds for the Hanging Three, the Rack, the Electric Chair and the Gallows still exist! I mean, this is not 1964 anymore and in lieu of some of the kits I've seen available today, these would be rather tame. I believe these kits would be a hit! I was 9 years old when I bought my first monster model. I'm 47 years old now and I still have the same enthusiasm today as I did then. I've been waiting patiently for 37 years for the release of these kits. Maybe through Modelers Resource, we can take a poll and convince Polar Lights that there are lots of us out there.

Keep up the great work on your mag. I don't miss an issue!

Yours truly, Denis McDougall Canada

### "Sharing a Modeling Tip"

Fellow Modelers,

I have been building figure kits for a few years now, and have gotten many helpful and useful ideas and tips from Modelers Resource. I would like to share one of my modeling tips. You can find modeling supplies in some pretty unlikely places. One place that I highly recommend is fishing shops - fly fishing supplies can be especially useful. There is a variety of small scale feathers, furs, foam, and rubber materials, as well as small scale hooks and wire. These products can all be used to add detail to your model kits. I hope this info is helpful.

Sincerely, Colby Blair (E-mail)

### "Batman Lover"

Dear Fred,

I have been buying Modelers Resource for so long, I can't remember when I started. It is just a standard part of my life. I wanted to drop you a line about Batman Fever! in issue #40. I, too, have always been a Batman lover. I'm forty-two years old this year and remember waiting anxiously for each and every episode of Batman with Adam West and Burt Ward. Of course, I built the Batman kit Aurora issued in the 60s, but I have also built

some of the Horizon kits, like the Val Kilmer Batman, and The Joker. I am very glad that some of the older kits such as Batman and Robin have been reissued. Yes, I know that these kits "out of the box" lack some of the detail that is part of the quality of kits being issued today, but I still have bought them and plan to add details to them. That is what scale modeling is all about...creating your own unique "work of art."

Mr. DeRuvo, keep up the outstanding work! I love Modelers Resource. It is really nice to know that there are still some of us out there who can appreciate the treasure of kits from the past.

Regards, Steve Damaska (E-mail)

### "Kits That Time Forgot"

Fred,

Just wanted to say issue 40 is the best ever! I really like the new cover and the new columns, especially The Kits That Time Forgot. A couple months ago I started doing a very similar review section in my local IPMS Chapter newsletter. Mine deals with reissues only, so I'll be watching yours to help me improve mine.

Randall Moore Wichita, KS (E-mail)

### "Sculpting Tips?"

Hi,

My name is Nelson and I just wanted to ask if anyone had a good tip for smoothing out sculptures done with Super Sculpey™. Any help you could give would be great. Thanks!

P.S. Your mag rules! I've been a reader for a year and a half now (even though they don't always get every issue down here RRRRRGGGGG).

Nelson (E-mail)

Here's a reply from Norm Piatt:

*Before baking - you can use a little talcum on your fingers to smooth. You can also make a mixture of half Sculpey Diluent and half isopropyl alcohol and brush on with a soft, natural bristle brush. After baking - use very fine (#000 or #0000) steel wool (use dry) or fine (#400 or #600) wet/dry sandpaper. (Use with water.)*

For more FAQ check out <http://www.sculpey.com/>

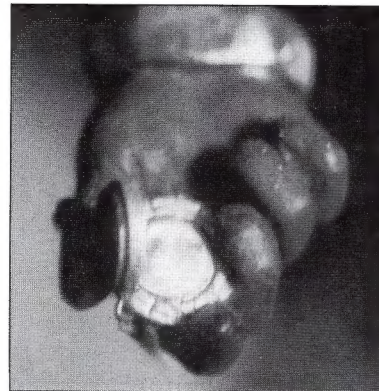
They also have a full online store for polymer clays.

Wayne "the Dane" Hansen Has a polymer smoothing fluid for after baking. For more info, <http://www.waynethedane.bizland.com/>

### Correction!

Due to an error in our last issue, the picture shown below was inadvertently left out of Jim Bertges' article published on page 32 of Issue #41, "It's All Plastic to Me." This is the close-up of the hand that goes to the Garrison kit that was highlighted.

We apologize for the error.







More show coverage  
upcoming in future  
issues of the mag!



# Inside the Next... **MODELER'S** RESOURCE

## It Came From Hollywood!

Hilber tackles a gigantic job of creating a Kong diorama and bi-plane in this two-part article!

## From the Lair of the Craftbeast

Bill takes his magic brush to a couple of prepaints and shares the results with you.

## Ed Roth...

The art and innovativeness of this custom car genius will live forever. Jim takes time out to present an article which highlights his life and creations.

## Show Coverage...

Join us for highlights of the East Coast Hobby Show and the IPMS 'Nats!

## The Shiflett Brothers...

Norm yaks it up with the Shifletts and finds out more about their style and creations!

## Kits That Time Forgot...

Mark McGovern showcases a real Rat Fink!

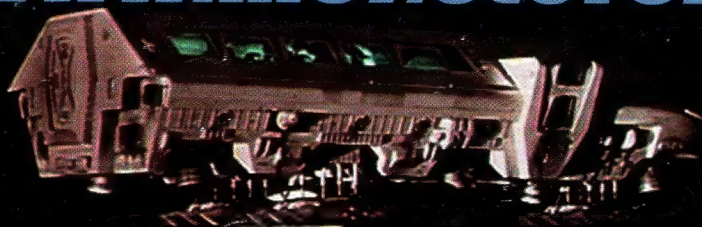
## Colonial Viper

Jim Van Cleave takes a weathering approach to this Star Wars™ kit!

All this and more (final contents may differ) in Issue #43...  
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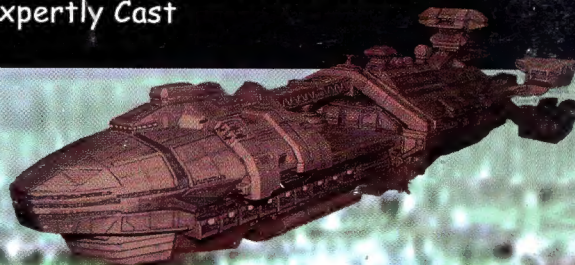
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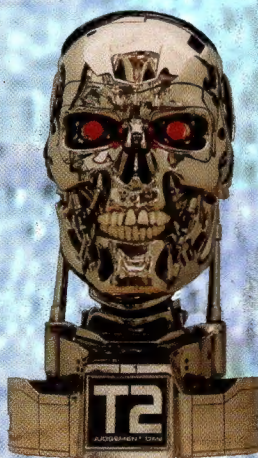
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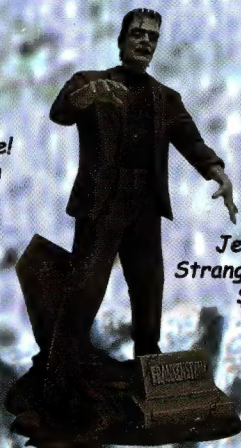
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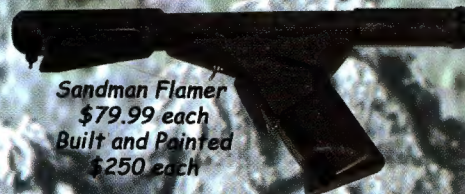
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Retail Gallery is now open! Our Museum will open soon

Wed. & Thurs. 11-6, Fri. 11-7, Sat. 9-5

MONSTERS IN MOTION SHIPS WORLD-WIDE!